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T H E  
Q U A N T I T Y,  
O R  
M E A S U R E  
O F  
L A T I N S Y L L A B L E S,

Interpersed with useful and familiar  
Rules, to assist young Poets in the  
Composition of Pentameters and Hex-  
ameters. To which are annexed Ob-  
servations, tending to illustrate the  
Nature of Lyric Poetry.

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Printed for the AUTHOR, and to be had at his House, No. 39,  
TITCHFIELD-STREET, CAVENDISH-SQUARE.

L O N D O N.

M D C C L X X X I V.

Entered at Stationer's Hall.





## P R E F A C E.

**W**RITERS usually annex to their works an introductory discourse; and the Author of the following Essay on Latin Versification might be thought singular in deviating from an established custom: moreover, it may be considered presuming in a foreigner to attempt a publication of the kind in a country so enlightened, and so justly celebrated for classical erudition as the British: indeed an apology would be necessary, did the Author pretend to instruct the many intelligent Principals concerned in educating the youths of the three kingdoms, from whom he might himself receive information: this would be presumption in

the extreme; his sole object is to ease masters of the toil, whereto the present mode of teaching the first Principles of Poetry subjects them. According to modern practice, instructions are for the most part conveyed *vivâ voce*, the rules for poetical composition being so abridged. The present treatise fully obviates this hardship, furnishing the master with a complete and simple method of teaching, and is calculated to make the composition of Latin Verse easy and familiar to the pupil.

In order to render the Poetical Tyro sensible of the beauties of his author, his ear must be accustomed, by frequent composition, to the measure and cadence resulting from the different kinds of poetry, which have each their separate rules and peculiar beauties.

The

## P R E F A C E.

v

The close affinity there is between Poetry and Eloquence renders this branch of education peculiarly interesting in this country; it elevates the youthful mind, furnishes it with noble and sublime sentiments, and teaches to describe objects in the liveliest colours, with suitable energy, harmony and grace.

Hence it appears, that young students cannot be made too soon acquainted with the Measure and Quantity of Latin Syllables. The custom of giving the Rules of Prosody in Latin, has been attended with much difficulty, retarding greatly the progress of the learner: it has therefore been thought advisable to lay the rules down in the mother Tongue, in order to impart, as early as possible, to the tender capacity of the pupil, the principles of verse.

Experience

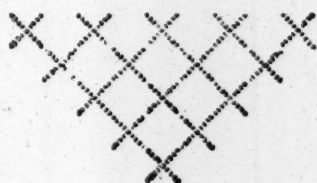


Experience evinces, that as soon as the scholar begins to comprehend the Rules of Prosody, and is enabled to ascertain and account for the quantity of syllables, the most efficacious mode of teaching him the art of versification is to give him a few verses, first, with the words transposed, 2dly, with deficiencies, leaving the choice of epithets and the amendment of altered expressions to his own judgment: in fine, when he becomes more advanced, let him be taught to compose little pieces from his own invention; he may then be required to translate into Latin Verse select passages from the English Poets: the beautiful ideas he will occasionally meet with, will render his stile poetical and expressive: he cannot be too cautious in the selection of expressions, and in the judicious arrangement of the whole. In short, the art of elegant composition is to be acquired  
by



P R E F A C E.      vii

by an attentive perusal of the most approved authors, and due pains must be taken to point out to the scholar the measure and harmony of well-turned verses, with a variety of graces, the essence of true Poetry.





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OF THE  
QUANTITY OR MEASURE  
OF  
SYLLABLES  
IN THE  
LATIN TONGUE.



PART THE FIRST.

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*Preliminary Observations upon Letters and Syllables.*

**L**ETTERS are divided into vowels and consonants.

A vowel is a letter, which can be pronounced by itself, and form a syllable. They are five in number, *a, e, i, o, u*. The letter *y* is considered as an *i*.

*j* and *v* become consonants in the syllables *ja, je, jo, ju*; *va, ve, vi, vo, vu*. Two vowels joined together, forming one and the same sound, make  
B a diphthong,



a diphthong, as *ae, oe, au, eu*, to which are added *ai, ei, oi, yi*.

A consonant is a letter, that cannot be pronounced alone, but must be joined to a vowel, which form together a syllable. There are sixteen consonants, *b, c, d, f, g, k, l, m, n, p, q, r, s, t, x, z*, and *j*, when used as such. Nine of these are called mutes, viz. *b, c, d, f, g, k, p, q, t*; four are called liquids or flowing letters, viz. *l, r, m*, and *n*, and two double letters, viz. *x* and *z*, with *j* consonant, which has the force of a double letter. *h* is neither a vowel nor consonant; but an aspiration, and is of no avail in verse.

Quantity: this word signifies the continuance of the sound of a syllable in a word.

As there is no syllable without a vowel, the measure or quantity is marked on the vowel. Every syllable is either long, short, doubtful or common; that is to say, short or long as you please to make it.

A short syllable is pronounced quick, and its quantity is marked thus, *lĕgĕrĕ*, which is a word consisting of three short syllables.

A long syllable is pronounced slowly, and its quantity is marked by a long stroke over the vowel, as in the word *ūrbēs*, where both syllables are long.

A common or doubtful syllable is pronounced  
short



short or long according to the quantity given it; and is marked by a sign composed of the long and short one, as in *nī* of *unīus*.

By a doubtful syllable, we understand the last syllable of a word, which ending by a consonant, is naturally short, and which becomes long, when a consonant is the initial of the next word, as may be seen in the fourth general rule.

A common syllable, is that which is short or long as you please, according to the explanation given in the first exception of the same rule.

The knowledge of quantity is acquired by rules extracted from the best poetical authorities.

The rules of quantity are either general or particular.

The general ones are applicable to all syllables.

Particular rules are applicable to particular syllables only.

## GENERAL RULE.

### I.

One vowel preceding another, in the same word, is short, as *ē* in *dēus*, *ū* in *pūer*, *ī* in *otīa*, *nī* in *nībil*, because *h* has not the power of a consonant in verse.

#### EXAMPLES.

*O Melibæe, dēus nobis hæc otīa fecit.* VIRG.

*Si ad vitulam spectes, nīhil est quod carmina laudes.* V.

## E X C E P T I O N S.

1<sup>o</sup>. *i* is long in *fīo*, and in the other tenses, *fīam*, *fīebam*, *fīat*; and it is short in those where the letter *r* comes after *e*, as in *fīeri*, *fīerem*, &c.

*Omnia jam fīent, fīeri quæ posse negabam.* OVID.

2<sup>o</sup>. *e* is long in the genitive and dative singular of nouns of the fifth declension, when it comes between two *i*, as in *diēi*, *speciēi*, &c.

## E X A M P L E.

*Nunc adeò melior quoniam pars acta diēi.* VIRG.

3<sup>o</sup>. *i* is common in genitives ending in *ius*, as in *unius*, *ipsius*, *utrius*.

## E X A M P L E.

*Unius obnoxam & furias Ajacis Oilei.* VIRG.

*Navibus, infandum! amissis, unius ob iram.* VIRG.

*i* is also long in the genitive *altius*, *sotius*, but it is short in *alterius*.

4<sup>o</sup>. The penultima, or last vowel but one, is long in *Aulāi*, *terrāi*, and other ancient genitives; also in the vocative case, *Cāi*, *Pompēi*, because they were formerly written with a double *ii*.

5<sup>o</sup>. Proper nouns derived from the Greek, ending in *as*, *ea*, *es*, *os*, and in *ia* make the last vowel but one long; because in Greek this penultima is an *eta*, an *omega* or a diphthong, as *ei*. Such  
are

are the following examples, *Ænēas, Trōes, Trōades, Herōes, Penthefilēa, Galathēa, Cytherēa, Harpyia, Orithyia, &c.*

## E X A M P L E S.

*At pater Ænēas casu concussus acerbo.* VIRG.

*Post quàm nos Amaryllis habet Galathēa reliquit.* V.

*Sola novum dictuque nefas Harpyia Celæno.* VIRG.

Most Greek nouns ending in *aon, ion, aus*, as *Machaon, Licaon, Amphion, Menelaus*, make the penultima vowel long.

## E X A M P L E.

*Pelidesque Neoptolemus, primusque Machaon.* V.

6°. Possessive nouns ending in *aius* and in *eius*, as *Grāius, Trōius, Ænēius*, and proper names ending in the same manner, render long the vowel preceding *i*, as *Cāius, Pompēius, &c.* to which may be joined *Marīa*, in which the *i* is long.

## E X A M P L E.

*Trōius, Æneas Lybicus ereptus ab undis.* VIRG.

7°. The vowels *ā, ē*, as prepositions, and *ī* from *eo* are always long.

## E X A M P L E S.

*Huc mihi dūm teneras defendo ā frigore myrtos.* V.

*Vesper ubi ē pastu vitulos ad tecla reducit.* VIRG.

*ī, soror, atque hostem supplex affare superbum.* V.

The



The interjections *ô*, *ah*, *heu*, *hei*, *eheu*, *io*, *proh*, *va*, *væ*, are long by nature, as

*ô pater, ô hominum divûmque æterna potestas.* V.

*Heû ubi pacta fides, ubique jurare solebas.* OVID.

## R U L E II.

Every diphthong or syllable consisting of two vowels is naturally long, as in *ætas*, *scenum*, *audio*, *pœnitet*.

### E X A M P L E S.

*Hinc ubi jam firmata virum te fecerit ætas,  
Sicelides Musæ, paulò majora canamus.* VIRG.

The preposition *præ* must be excepted, which is short in compound words; where it is followed by a vowel as in *præest* *præit*, *præustus*.

### E X A M P L E.

*Nec totâ tamen ille prior præeunte carinâ.* VIRG.

But long in Statius,—*Vid. Thebaid 6.*

*Cùm vacuus domino præit & Arion.*

## R U L E III.

A syllable formed by the contraction of two vowels in the same word becomes long, as in *côgo* contracted from *coago*; the genitive *alius* contracted from *alius*; *it* from *üt*; *nîl* from *nihil*; *mî* from *mibi*, &c.

### E X A M P L E S



## E X A M P L E S.

*Tityre, cōge pecus ; tu post carecta latebas.* VIRG.

*Te sine nīl altum mens incubat.* VIRG.

## R U L E IV.

A vowel followed by two consonants in the same word, is long, as *cārmēn*, *docēns*, *pāscere*, *opōrtet*.

## E X A M P L E.

*Pāscere opōrtet oves, didūctum dicere cārmēn.* V.

Every vowel naturally short becomes long by position, when it is followed by two consonants, the one at the end of a word, and the other at the beginning of the following one.

## E X A M P L E.

*Nēc myrtūs vincēt corylos, nēc laurea Phæbi.* V.

A vowel is also long, when followed by any of the double letters, *x*, *z*, and *j* consonant, as in *gāza*, *āxis*, *cūjus*.

## E X A M P L E S.

*Ædibus in mediis, nudoque sub ætheris āxe.* VIRG.

*Dī, cūjus jurare timent & fallere numen.* VIRG.

## E X C E P T I O N S.

If one of the two consonants, which follow a vowel in the same word be an *l* or an *r*, and if the vowel cannot be joined to the first of those  
two

two consonants in the pronunciation, the syllable becomes common, as in *pătris*, where *pă* becomes common, because the vowel *a* is followed by a *t* and an *r*, to which it cannot be joined in the pronunciation.

## E X A M P L E S.

*Natum ante ora pătris, pătremque obtruncat ad aras.* V.

*Nox tenēbras profert, Phæbus fugat indè tenēbras.* Ov.

But if the vowel can be joined to the first of those two consonants, as in *ōbruo*, where the first consonant *b* belongs to the syllable *ōb*, this first syllable becomes long by position.

## E X A M P L E.

*Ilicet ōbruimur numero, primusque Choræbus.* V.

## O F D E R I V A T I V E S.

Derivative words are such, as are formed from their primitives, as *humanus* from *homo*, *mortalis* from *mors*, &c.

## G E N E R A L R U L E.

Derivatives commonly retain the same quantity as the words they are derived from ; for instance, from *ānīmus*, in which the two first are short, are  
derived

derived *ānīmal*, *ānīmalis*, *ānīmosus*, *ānīmare*, which have also the two first syllables short, from *nōtum*, the supine of *nosco*, in which the first is long, the words *nōtus*, *nōtitia*, *nōtio*, *ignōtus* are derived, where the syllable *nō* is long, as well as their primitive. The compounds derived from the same verb *nosco* make the penultima short, as *agnītus*, *cognītus*, *agnītio*, *cognītio*, &c.

E X A M P L E S.

*Rara per ignōtos errent ānīmalia montes.*

E X C E P T I O N S.

I. There are derivatives, whose penultima is short, tho' their primitive have the same syllable long, as *dūcis*, from *dux*, which is derived from *dūco*: *dīcax*, from *dīco*; *ambītus*, *ambītu*, *ambītio*, *ambītiosus*, make *bī* short, tho' the supine *ambītum* makes *bī* long.

E X A M P L E.

*Tē dūce, si qua manent sceleris vestigia nostri.* V.

II. There are other derivatives, where the penultima is long, altho' the primitive be short in the same syllable, as *rēgis*, from *rex*, which comes from *rēgo*: *vox*, *vōcis*, from *vōco*; *sēdes* from *sēdeo*; *humānus*, from *hōmo*, &c.

E X A M P L E.

*Messapus rēgem rēgisque insigne gerentem.* VIRG.



Practice alone will render the young pupil acquainted with the exceptions to this rule.

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## OF COMPOUNDS.

Compound words have commonly the same quantity as the simple from which they are formed: as in *improbus*, *prō* is short, because it is so in *prōbus* the simple.

### EXAMPLE.

*Imprōbus ille puer, crudelis tu quoque mater.* V.

This rule is observed, even when the vowel of the simple is changed: *occīdo* whose second syllable is long, when it comes from *cædo*, makes the same syllable short, when it is derived from *cado*.

### EXAMPLE.

*Vendere cūm possis captivum occīdere noli.* HOR.

*Occīdit, & medios animam expiravit in ignes.* OV.

The first part of compound words is either a preposition, as *ab* in *abeo*, *pro* in *propono*, or part of a word, as *tremefacio*, *omnipotens*.

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## OF WORDS COMPOUNDED with a Preposition.

### R U L E I.

The prepositions *āb*, *ād*, *ān*, *antē*, *circūm*, *in*, *intēr*, *ōb*, *pēr*, *sūb*, *supēr*, *prætēr*, are short in compound



[ II ]

compound words, provided they be placed before a vowel, as *ābigō, ādigo, circūmago, īneo, intēreo, prætēreo, sūbeo, supēraddo*.

E X A M P L E S.

*Vel pater omnipotens ādigat me fulmine ad umbras. V.*  
*Et tumulum facite, & tumulo supēraddite carmen. V.*

R U L E II.

The preposition *ā, ē, dē, dī, sē, trā*, are long in compounds, where they make the first syllable of such compound, as in *āmitto, dēmitto, dīmitto, sēduco, trāduco*.

E X A M P L E.

*Et qualem infelix āmifit mantua campum. VIRG.*

Except *dīrimo, & dīsertus*, which makes *dī* short.

E X A M P L E.

———— *Dīrimatur sanguine bellum.*

*Rē* is always short, as in *rēfero, rēlinquo, rēcuso, rēgero, rēdeo*.

E X A M P L E.

*Bis quinos filet ille dies, tectusque rēcufat. VIRG.*

Except the impersonal *rēfert*, which has *rē* long, as

*Præterea nec jam mutari pabula rēfert. VIRG.*

R U L E III.

*Pro* is long in compounds, as in *prōsum, prōcedo, prōdeo*.

E X A M P L E.

*Nec vires heroum, infusaque flumina pröfunt.* V.

E X C E P T I O N S.

I. *Pro* is short in the words *pröcella, pröcus, pröfari, pröfecto, pröfessus, pröfestus, pröfiteri, pröficisci, pröfugere, pröfugus, prönepos, pröpinquus, pröfanus, prötervus.*

E X A M P L E S.

*Talia jaëntanti stridens aquilone pröcella.* VIRG.

*Italiam fato pröfugus, lavinaque venit Littora.* VIRG.

II. *Prö* is also short in words derived from the Greek, as in *Prömetheus.*

E X A M P L E.

———— *Furtum que Prömethei.* VIRG.

III. *Prö* is common in *pröcumbere, pröcurare, pröpagare, pröpinare, pröpellere, pröpago, pröpaginis, &c.*

E X A M P L E S.

*Sternitur, exanimisque tremens pröcumbit humi bos.* V.

*Sit Romana potens Italâ virtute pröpago.* VIRG.

*Other Observations on Compounds.*

G E N E R A L R U L E S.

In order to find the quantity of the last syllable of the first word of all compounds, we must

must separate the compound word, and observe ;

1<sup>o</sup>. that the vowels *ā* and *ō* are commonly long in the last syllable of the first word ; thus, *a* is long in *quāre*, and *ō* in *aliōquin*, *quocunque*, &c. because these words are ablative cases ; as *quā-re*, *aliō-quin*, *quō-cumque*.

## E X A M P L E S.

*Quāre agite, ō proprios generatim discite cultus.* V.

————— *Veniam quōcumque vocabis.* VIRG.

2<sup>o</sup>. That the vowels *e*, *i*, *u*, are commonly short in the last syllable of the first word of a compound, as *e* in *valēdico*, *tremēfacio*, *nēfas*, *trēcenti* ; *i* in *biceps*, *bijugus*, *aliger*, *omnipotens*, *velivolus*, *veridicus*, *fatidicus* ; *u* in *dūcenti*, *quadrūpes*, *trojūgena*, *bijūsus*.

## E X A M P L E S.

*Haud secus Androgeos visu tremēfactus abibat.* V.

*Sed pater omnipotens speluncis abdidit atris.* VIRG.

*Trojūgena interpres divūm.* VIRG.

*Non tam præcípites bijūgo certamine campum.* VIRG.

## E X C E P T I O N S.

I. *o* is short in the first part of two words joined in one, as *hōdie* ; *quandōquidem quōque*.

## E X A M P L E.

*Non hōdie effugies, veniam quocunque vocaris.* V.

II. *e* is long in *nēquam*, *nēquitia*, *nēquaquam*, *nēquicquam*, *nēquando*, *mēmet*, *tēcum*, *sēcum*.



## EXAMPLE.

———— Mēmet *super ipsa dedissem.* V.

*Sed quid ego hæc autem nēquicquam ingrata revolve.* V.

III. *i* is long in the first word of many of the following compounds; 1<sup>o</sup>. In those, where *i* changes according to the case, as in *quīdam*, *quīvis*, *quīlibet*, *quāticūque*, *quātvīs*, *unicūque*, *rēpublicæ*.

## EXAMPLE.

*Et quīdam seros hyberni ad luminis ignes.* VIRG.

IV. *ī* is long in compounds where a contraction takes place, as *īlicet*, *scīlicet*, which are formed from *ire licet*, *scire licet*; in *bīgæ prīdie* *postrīdie* which are formed from *bijugæ*, *priori die*, *posteriori die*.

## EXAMPLE.

*īlicet infandum cuncti contra omnia bellum.* VIRG.

*Et nox atra polum bīgis subvecta tenebat.* VIRG.

V. *ī* is long in the compounds of *dies*, as in *bīdum*, *trīdum*, *merīdies*; but in *quotīdie* *ī* is common.

*ī* is also long in *trīceni*, *ibīdem*, *nīmīrum*, *ubīque*, *utrobīque*, but *ubī* and *ubīcūque* make *ī* common.

## EXAMPLE.

*Non sī trīcennis, quotquot eunt dies, &c.* HOR.

*Horror ubīque animos, simul ipsa silentia terrent.* V.



## PART THE SECOND.

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### OF INCREMENTS IN GENERAL.

**T**HERE are in nouns, and in verbs certain syllables, which are commonly called the increasing syllables or increments.

The last syllable of a noun or a verb is not considered as an increment.

When a word of one syllable increases, the penultima is considered as the increase; when the word consists of two syllables, it is the penultima and antepenultima that are the increase: should the increase arise from a word of three or four syllables (which can only happen in certain persons of verbs) we must reckon the increase by beginning always by the penultima in retrograde order.

#### *Of the Increments of Nouns.*

The increments of nouns must be divided into two kinds; those of the singular, and those of the plural number,

*Qf*

*Of the Increments of the Singular.*

Every noun substantive or adjective has but one increase in the singular, except a few, which have two, as *jecur*, *jecinoris*<sup>1 2</sup>; *iter*, *itineris*<sup>1 2</sup>.

We know that a substantive or adjective increases in the singular, when it has a syllable more in the genitive than the nominative; as in the noun *sermo*, which has two syllables in the nominative, and the genitive, *sermonis*, has three. There is therefore an increase, which is the penultima *mo*, and not the last syllable *nis*.

As to the nouns which have only one syllable in the nominative, and two in the genitive, as *rex*, *regis*; *lex*, *legis*; the first is the increment.

## PARTICULAR RULES

*For the Increase of the Singular in Nouns.*

## I. DECLENSION.

The first declension has no increment in the singular.

## II. DECLENSION.

The increment of the singular, in nouns of the second declension, is always short, as in *puer*, *pueri*; *vir*, *viri*.

EXAM-



E X A M P L E.

*Falle dolo, et notos puëri, puer, indue vultus. VIRG.*

The proper nouns *Iber, Ibëri, Celtiber, Celtibëri*, are long in the increase.

E X A M P L E.

—aut impacatos à tergo horrebis Ibëros.

III. DECLENSION.

R U L E I.

*a*, increasing in the singular, is long in nouns of the third declension, as in *pietas, pietātis; calcar, calcāris; Titan, Titānis*.

E X A M P L E S.

*Hic pietātis honos? sic nos in sceptrā reponis? V.*

*Seu spumantis equi foderet calcāribus armos. V.*

E X C E P T I O N S.

*a*, increasing in the singular, is short in nouns neuter in *a*, as *diadema, diademātis*, and in proper names masculine, ending in *al* and in *ar*, as *Anibal, Anibālis, Cæsar, Cæsāris*: *a* increasing, is also short in *lar, lāris; par, pārī*, and its compounds *impar, impāris; dispar, dispāris; compar, compāris*.

D

E X A M P L E S

## E X A M P L E S.

*Ille caput meritos ornet diademate frontem.* VIRG.

*Ecce Dionæi processit Cæsaris astrum.* VIRG.

*..... Numero Deus impare gaudet.* HOR.

*a*, increasing in the singular, is short in the four following nouns neuter, as *bacchar*, *bacchâris*; *hepar*, *hepâtis*; *jubar*, *jubâris*; *nectar*, *nectâris*.

## E X A M P L E.

*Errantes hederas passim cum bacchare tellus.* V.

*a*, increasing in the singular, is also short in nouns in *as*, making *adis*, *aris* and *atis* in the genitive; as in *Pallas*, *Pallâdis*; *mas*, *mâris*; *anas*, *anâtis*; *vas*, *vâdis*: but *vas*, *vâsis*, makes *â* long.

## E X A M P L E.

*Interea ad templum non æquæ Palladis ibant.* V.

## R U L E II.

*e*, increasing in the singular, is short in nouns of the third declension, as in *munus*, *munëris*; *seges*, *segëtis*; *carcer*, *carcëris*; *nex*, *nëcis*.

## E X A M P L E S.

*Sermonum memor & promissi munëris heros.* VIRG.

*Et genus omne nēci pecudum dedit omne ferarum.* V.

## E X C E P T I O N S.

I. *e*, increasing in the singular, is long in nouns

nouns in *en*, which make *enis* in the genitive, as *ren*, *rēnis*, *splen*, *splēnis*.

E X A M P L E.

*Quod latus aut rēnes morbo tentantur acuto.* HOR.

II. *e*, increasing in the singular, is long in the nouns *heres*, *herēdis*; *locuples*, *locuplētis*, *merces*, *mercēdis*, *quies*, *quiētis*, *ver*, *vēris*, *fex*, *fēcis*, *lex*, *lēgis*, *rex*, *rēgis*, *vervex*, *vervēcis*.

E X A M P L E S.

*Ascanium surgentem & spes herēdis Iuli.* VIRG.

*Vēre magis, quia vēre calor redit ossibus.* VIRG.

III. *e*, increasing in the singular number, is long in nouns in *er* and in *es*, which in Greek have an *eta* in the penultima of the genitive, as in *crater*, *cratēris*, *tapes*, *tapētis*; to which the Hebrew nouns *Daniel*, *Daniēlis*, *Israel*, *Israēlis*, may be joined.

E X A M P L E.

*Et magno Hyleum lapithis cratēre minantem.* VIRG.

R U L E III.

*i* and *y* increasing in the singular, are short, as in *virgo*, *virginis*; *sanguis*, *sanguinis*; *martyr*, *martyris*; *Chalybs*, *Chalybis*; *Styx*, *Stygis*.

E X A M P L E S.

*Sanguine placasti ventos & virgine cæsa.* VIRG.

*Per styga detur iter, Stygias tranabimus undas.* V.



## E X C E P T I O N S.

I. *i*, increasing in the singular, is long in words ending in *in*, derived from the Greek, as *Delphin*, *Delphīnis*; *Salamin*, *Salamīnis*; and in the names of a people, as *Quiris*, *Quirītis*; *Samnis*, *Samnītis*.

## E X A M P L E.

*Delphīnum similes qui per maria humida nando.* V.

II. *i*, increasing, is long in nouns in *ix*, as in *radix*, *radīcis*; *felix*, *felīcis*; and in the monosyllables *dis*, *dītis*; *lis*, *lītis*; *glis*, *glīris*; and in *vires* the plural of *vis*.

## E X A M P L E S:

*Pullulat ab radīce aliis densissima Sylva.* VIRG.

*Noctes atque dies patet atri janua Dītis.* VIRG.

Nevertheless *i*, increasing in the singular, is short in the following nouns, *calix*, *calicis*; *flix*, *filicis*; *fornix*, *fornicis*; *pix*, *pīcis*; *nix*, *nīvis*; *flex*, *filicis*; *salix*, *salicis*.

## E X A M P L E.

*Et filicem curvis invisum pascit aratris.* VIRG.

## R U L E IV.

*o*, increasing in the singular, is long in nouns of the third declension, as in *honos*, *honōris*; *nepos*, *nepōtis*; *sermo*, *sermōnis*; *sol*, *sōlis*; *melior*, *melīorīs*.

## E X A M P L E

## E X A M P L E.

*Nec bonus Eurythion prælato invidit honōri.* V.

*Hanc tibi, Eryx, meliōrem animam pro morte daretis.* V.

Greek nouns in *os*, make *o* in the increase long in the genitive singular, as in *heros*, *herōis*; *Minos*, *Minōis*; *Tros*, *Trōis*; because they have an *omega* in Greek in the penultima of the genitive.

## E X A M P L E.

*Magnanimū herōum pueri, innuptæque puellæ.* V.

## E X C E P T I O N S.

I. *o*, increasing in the singular, is short in all substantives neuter ending in *or*, *ur*, and *us*, as *marmor*, *marmōris*; *ebur*, *ebōris*; *tempus*, *tempōris*.

## E X A M P L E S.

*Præterea fuit in tectis de marmore templum.* VIRG.

*Donec longa dies perfectō tempōris orbe.* VIRG.

II. *o*, increasing in the singular, is short in proper names in *or*, derived from the Greek, as in *Hector*, *Hectōris*; in the names of people in *o*, as *Macedo*, *Macedōnis*; *Saxo*, *Saxōnis*.

## E X A M P L E.

*Multa super Priamo rogitans, super Hectorē multa.* V.

III. *o*, increasing in the singular, is also short in the words *arbor*, *arbōris*; *memor*, *memōris*; *bos*, *bōvis*; *compos*, *compōtis*; *impos*, *impōtis*; *inops*, *inōpis*; *lepus*, *lepōris*; *præcox*, *præcōcis*; *tripus*, *tripōdis*.

## EXAMPLE

## E X A M P L E.

*Arbōris obnixus trunco.*

VIRG.

*In medio sacri tripōdes, viridesque coronæ.*

VIRG.

## R U L E V.

*u*, increasing in the singular, is short in nouns ending in *ur*, *ux*, and *ps*, as *consul*, *consūlis*; *murmur*, *murmūris*; *crux*, *crūcis*; *auceps*, *aucūpis*.

## E X A M P L E S.

*Si canimus sylvas, sylvæ sint Consule dignæ.*

VIRG.

*Aspice, ventosi ceciderunt murmuris auræ.*

VIRG.

## E X C E P T I O N S.

I. *u*, increasing in the singular, is long in nouns in *us*, making *uris* in the genitive; as *jus*, *jūris*; *mus*, *mūris*; *tellus*, *tellūris*; *fur*, *fūris*.

II. *u*, is also long in the genitive in *juventus*, *juventūtis*; *senectus*, *senectūtis*; *salus*, *salūtis*; *virtus*, *virtūtis*; and in *lux*, *lūcis*; *Pollux*, *Pollūcis*; *frux*, *frūgis*; *incus*, *incūdis*; *palus*, *palūdis*.

## E X A M P L E S.

——— *Si jūris materni cura remordet.*

V.

*Quanquam ô! si solitæ quicquam virtūtis adesset.*

V.

*Mitis ut in morem stagni placidæque palūdis.*

VIRG.

*u*, increasing is short in the two following, *pecus*, *pecūdis*; *intercus*, *intercūtis*.

## E X A M P L E.

*Nigram hyemi pecūdem, zephyris felicibus albam.*

V.



## IV &amp; V DECLENSIONS.

The increase of nouns in the singular number of the fourth declension, follows the first general rule, where a vowel preceding another in the same word, is short, as in *fructūi*; and the increase of the fifth declension follows the second exception of the same rule; according to which, *e* between two *i* is long, as in *diēi*.

## EXAMPLE.

—— *Melior quoniam pars aēta diēi.* VIRG.

## OF THE INCREMENTS OF THE PLURAL in Nouns.

Nouns admit only of one increment in the plural: nouns substantive or adjective are said to increase in the plural, when they have in the genitive or any other case plural, a syllable more than in the nominative; thus *mensæ*, in the nominative plural, has two syllables; *mensarum* has three; the penultima *sa* will consequently be the increase of the plural; in the same manner, *sermōes* has three syllables, and *sermonibus*, which has four, has an increase in the syllable *ni*.

Observe, That nouns having an increase in the singular, retain it in all the cases of the plural, where it is the antepenultima, as *mo*, in *sermōnibus*.

## RULE

## R U L E I.

*a*, increasing in the singular, in nouns of the first, an *o*, in nouns of the second declension, are always long, as in *mensārum*, *musārum*, *templōrum*.

## E X A M P L E.

*Nec tu mensārum morsus horresce futuros.* VIRG.

## R U L E II.

*i* and *u*, increments of the plural, in nouns of the third and fourth declension, are always short; as in *patrībus*, *felicībus*, *fructībus*, *arcūbus*.

## E X A M P L E.

*Indicitque forum & patrībus dat jura vocatis.* VIRG.

Observe, That the noun *vis*, which has an increment in the plural *vīribus*, makes the first long and the second short.

## R U L E III.

*e* increasing in the plural, in nouns of the fifth declension, is always long, as in *diērum*, *diēbus*; *speciērum*, *speciēbus*.

## E X A M P L E.

*Et quantum longis carpent armenta diēbus.* VIRG.

## OF THE INCREMENTS OF VERBS.

In order to know the increase of verbs, we must count the syllables of the second person of the present tense ind. act. The other persons of all tenses, in both voices, and in all moods, will have as many increments as there are syllables more than in the second person, as above.

*Note*, That the last syllable of a word is never considered as increment. *Obs.* The second person, as *amas, doces, legis, auais*; here there are but two syllables; there are three in *amamus, docemus, legimus, audimus*; hence there is an increase, which is the penultima of each word; that is to say, *ma, ce, gi, di*: *amabamus, docebamus, legebamus*, have four syllables, and consequently two increments; that is to say, *maba, ceba, geba*: in *amabimini, docebimini, legebimini*, there are five syllables, consequently three increments, *mabami, cebami, gebami*; and *audiebimini*, a word of six syllables has four increments, *diebami*. Where verbs have one syllable only in the second person present, as *das, stas*, their subsequent syllables are considered as increments, the last excepted, as *damus, dabamus, dabamini; stamus, stabamus, stabamini*.



To know the increase of verbs deponent, we must form an imaginary second person present active. For example, suppose *admiras* to be the second person singular from *admiror*, thus we shall find that *admiraris*, which has one syllable more than *admiras*, will have one increment, *i. e.* the penultima *ra*: the same rule holds good in all other similar cases.

## PARTICULAR RULES

*For the Increments of Verbs.*

### R U L E I.

*a* increasing, is long in all persons of the verbs, as in *amāmus, amābat, amāre, docebāmus, legātis, audiātis*.

E X A M P L E.

*Castaneasque nuces, mea quas Amarillis amābat. V.*

E X C E P T I O N.

*a* is short only in the first increase of the verb *do*, and its compounds; as in *dāmus, dāre, circumdāmus, pessundābunt, venundābunt*.

E X A M P L E.

*His lacrymis vitam damus, & miseresчимus ultrò. V.*

### R U L E II.

*e*, increasing, is long in all the persons of verbs, as in *amēmus, docēbo, audiēbamus, bibērunt, amavēre, amarētur, conticuēre*.

EXAMPLES

E X A M P L E S.

*Morborum quoque te causas & signa docēbo.* VIRG.  
*Claudite jam rivos pueri, sat prata bibērunt.* VIRG.  
*Conticuere omnes.* VIRG.

Some verbs make *e* short in the third person of the perfect ending in *erunt*, as *stetērunt*, *constitērunt*.

E X A M P L E.

*Obstupui, stetēruntque comæ, & vox faucibus hæsit.* V.

E X C E P T I O N S.

I. *e*, increasing, is short before the letter *r* in all tenses ending in *ram*, *rim*, *ro*, and in the second persons ending in *beris* and *bere*, as in *amavēram*, *audiēram*, *docuērim*, *legērim*, *audivēro*, *solabēris*, *solabere*, *amabēris*, *amabēre*.

E X A M P L E S.

*Certe equidem audiēram quò se subducere colles*  
*Incipiunt.* . . . . . VIRG.  
*Concussâque famem sylvis Solabēre quercu.* VIRG.

II. *e* being the first increment, is short before *r* in all the persons of verbs of the third conjugation; as in *legēre*, *legēris*, *legērem*, *legērer*, *legērim*, *legēro*, *potēris*, *cognoscēre*.

E X A M P L E S.

————— *Et facta parentis*  
*jam legēre, & quæ sit poteris cognoscēre virtus.* V.

Unless in the second person of the future passive *legēris, legēre*, in which *e* is long in the penultima. It is also long in the second increment, as in *legerēris, legerēre, docerēris, docerēre; veherēris, veherēre*.

## E X A M P L E.

— *Neque ad sedes victor veherere paternas.* V.

## R U L E III.

*i*, in the first and second increase, is short in all the persons of verbs, as in *dabimus, dabitur; legitis, legimini; docemini, docebimini*.

## E X A M P L E.

*Hac dabitur dextrâ tellus quæsitâ per undas.* V.

## E X C E P T I O N S.

Verbs of the fourth conjugation make *i* long in the first increment only, as in *audimus, audîvi; audîvimus; îmus, îvimus*, from *eo*, and its compounds *adîbam, exîmus, abîbo, subîmus*.

## E X A M P L E S.

*Audîmus longè fractasque ad littora voces.* VIRG.

*Jungimus hospitio dextras, & tecta subîmus.* VIRG.

*i*, increasing, is long in the present subjunctive of the following verbs, *volo, nolo, malo, sum* and its compounds, as in *velîmus, nolîmus, malîmus, possîmus, sîmus, adsîmus, adsîtis*.

## E X A M P L E



E X A M P L E.

*Atque hæc ut certis possimus discere signis.* VIRG.

R U L E IV.

*o*, increasing, is long in all the persons of verbs, as in *amatōte, estōte, itōte*.

E X A M P L E.

*Venturæ memores jam nunc estōte senectæ.* VIRG.

R U L E V.

*u*, increasing, is short in all the persons of verbs, as in *sūmus, volūmus, nolūmus, possūmus*.

E X A M P L E.

*O socii neque ignari sūmus ante malorum.* VIRG.

E X C E P T I O N.

*u*, increasing, is long in the penultima of words in *rus, ra, rum*, as in *amatūrus, doctūrum, hausūrum, itūrum, vocatūrum*.

E X A M P L E S.

*Supplicia hausūrum scopulis & nomine Dido  
Sæpe vocatūrum.* VIRG.

OF THE PRETERPERFECT TENSES.

R U L E I.

In the preterperfect tenses of two syllables, the first is long, as in *flāvi, vēni, vīdi, vīci, nōvi, jūvi*.

EXAMPLES.

## E X A M P L E S:

*Hic illum vīdi juvenem melibæe quot annis. VIRG.*  
*Fortunatus & ille deos qui nōvit agrestes. VIRG.*

## E X C E P T I O N.

The first syllable is short in *bibi*, *fīdi*, *tūli*,  
*dēdi*, *stēti*, *scīdi*.

## E X A M P L E.

*Cui mater mediā sese tūlit obvia Sylvā. VIRG.*

## R U L E II.

In preterperfects, doubling the first syllable,  
the two first syllables are short, as in *cēcini*, *cēcidi*,  
*pēpūli*, *tētīgi*.

## E X A M P L E.

*Tityre, tu, patulæ cēcini sub tegmine fagi. VIRG.*

But *cecīdi* from *cædo*, and *pepēdi* from *pedo*, make  
the second syllable long, as,

*Ebrius ac petulans qui nullum fortè cecīdit.*

*Obs.* The first syllable of a tense which is formed  
from the preterperfect, has the same quantity as  
the first syllable of the tense it is formed from:  
hence, as the first is long in *vīdi*, it is so likewise  
in *vīderam*, *vīderim*, *vīdissem*, *vīdere*, *vīdisse*, formed  
from *vīdi*. In like manner as the two first are short  
in *tētīgi*, they are also short in *tētīgeram*, *tētīgero*,  
*tētīgerim*, *tētīgissē*, *tētīgisse*, item, the first syllable  
of tenses formed from the present. Thus *cōlebam*,  
*cōlam*, *cōle*, *cōlere*, will have the first short, as *cōlo*,  
from which they are formed.

## OF THE SUPINES

*And Nouns formed from them.*

## R U L E I.

The supines, and nouns formed from them having but two syllables, make the first long, as *vīsum*, *vīsus*; *nōtum*, *nōtus*; *fūsum*, *fūsus*.

## E X A M P L E S.

*Hoc vīsum nulli, non ipsi effata sorori.* VIRG.

## E X C E P T I O N.

Supines, and nouns derived from them, as *dātum*, *dātus*, from *do*; *rātum*, *rātus*, from *reor*; *stātum*, from *sto*; *sītum*, *sītus*, from *sino*; *quītum*, from *queo*; *cītum*, from *cio*; *lītum*, from *lino*; *sātum*, *sātus*, from *sero*; *rūtum*, from *ruo*; *ītum*, from *eo*; make the first short.

## E X A M P L E S.

*Inde dātum molitur iter, jamque arva tenebant.* V.

*At non ille Sātum quò te mentiris Achilles.* VIRG.

The syllable *stā*, in *stāturus*, is long, as well as in its compounds *constāturus*, *obstāturus*.

The compounds of *cio*, *cies*, have the penultima short, as in *concītus*; whereas those derived from *cio*, *cis*, make it long, as *concītus*, *excītus*.

## EXAMPLES.



## E X A M P L E S.

*Deserit inceptum, atque immani concitus irā.* VIRG.  
*Qui bello exciti reges.* VIRG.

## R U L E II.

Supines, and nouns formed from them, ending in *utum*, *utus*, and which have more than two syllables, make the penultima long, as *indūtum*, *indūtus*.

## E X A M P L E.

———— *Galeam*

*Quā ludo indūtus, belli simulacra ciebat.* VIRG.

Supines, and nouns formed from them in the compounds of *ruo*, follow the quantity of the simple verb, and make the first short as *erūtum*, *erūtus*; *obrūtum*, *obrūtus*; *dirūtum*, *dirūtus*.

## E X A M P L E.

*Aut Ida in magna radicibus erūta pinus.* VIRG.

## R U L E III.

Supines, and nouns derived from them, ending in *ilum*, *itus*; *etum*, *etus*, and flowing from perfects in *ivi* and *evi*, make the penultima long, as *audītum*, *audītus*; *explētum*, *explētus*.

## E X A M P L E.

———— *Terque fragor stagnis audītur Avernīs.* VIRG.

EXCEPTION

## E X C E P T I O N.

Although the compounds of *eo* make *ivi* in the perfect, in which the penultima is long, it becomes short in the supine and in nouns derived from it, as in *abĭtum, abĭtus*; *adĭtum, adĭtus*; *exĭtum, exĭtus*; *inĭtum, inĭtus*; *obĭtum, obĭtus*; *subĭtum, subĭtus*; *transĭtum, transĭtus*.

## E X A M P L E S.

*Occupat Æneas adĭtum custode sepulto.* VIRG.

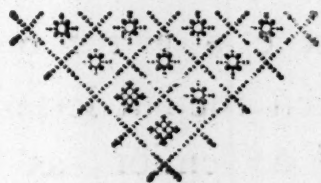
———— *Docuit post exĭtus ingens.* VIRG.

## R U L E IV.

If the verbs do not make *ivi* in the perfect; the supines in *itum*, and the nouns derived from them, ending in *itus*, will make the penultima short, as *monĭtum, monĭtus*, from *monui*; *agnĭtum, agnĭtus*, from *agnovi*; *exercĭtum, exercĭtus*, from *exercui*.

## E X A M P L E.

*Cedamus Phæbo & monĭti meliora sequamur.* VIRG.





## PART THE THIRD.

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### OF FINAL SYLLABLES, *and First of Vowels.*

#### R U L E I.

*a* is short at the end of words in nouns, as in *musă, templă, visă, audită*.

#### E X A M P L E.

*Nullă tuarum audită mihi neque visă sororum. V.*

*a* is also short in the accusative of Greek nouns, which in Latin retain the termination of the fifth of the simples, as in *Hectoră, Astianaetă, Phyllidă, Pană*.

#### E X A M P L E.

*Ter circum Illiacos raptaverat Hectoră muros. V.*

#### E X C E P T I O N S

*a* is long when the last letter of the ablative of nouns of the first declension, as in *mensă, summă, undă*, and in the vocative of Greek nouns ending in *as*, in the nominative ; as *Æneă, Pallă*.

#### EXAMPLES.



E X A M P L E S.

— *Summā placidum caput extulit undā.* VIRG.

*His ego te Æneā ductorem millibus addam.* VIRG.

*a* final is long in the imperative, as in *amā, arā, ambulā*; in adverbs, as *intereā, ultrā, prætereā*; and in nouns in *ginta*, as *trigintā, quadragintā*.

E X A M P L E S.

*Nudus arā, fere nudus.* VIRG.

*Intereā magno miseri murmure pontum.* VIRG.

*Trigintā magnos volvendis mensibus orbes.* VIRG.

These four, *quiā, eiā, itā, and putā*, adverbs, make *ā* short.

E X A M P L E.

*Nam quiā nec fato, meritā nec morte peribat.* V.

R U L E II.

*e* is short ending a word, as in *dominē, incipē, parvē, nempē amarē*, and the enclitics *quē, nē, vē*.

E X A M P L E S.

*Incipē, parvē puer, risu cognoscere matrem.* VIRG.

*Spemquē, gregemquē simul cunctamquē ab origine gentem, &c.* VIRG.

E X C E P T I O N S.

*e* is long at the end of nouns of the first and fifth declension, as *Penelopē, Lethē, Tempē, diē*,

and in adverbs derived from nouns of the second declension, as *præcipuē, sanētē*.

E X A M P L E S.

—Penelopē *conjux semper Ulyssis ero.* OVID.

—Præcipuē *pius Æneas.* VIRG.

The following adverbs however terminate in *e* short; *benē, malē, supernē, infernē*.

E X A M P L E.

*Hos, illi quod nec benē vertat, mittimus hædos.* V.

*e* final is long in the imperative of verbs of the second conjugation, as in *monē, docē*, and in the monosyllables *mē, tē, sē, dē*, and *nē*, when it signifies *least*.

E X A M P L E S.

*Tu vatem, tu Diva monē, dicam horrida bella.* V.

*Mē sine sola vides, ab tē nē frigora lædant.* VIRG.

*e* is sometimes short in *vidē*, but is commonly in *cavē*.

E X A M P L E S.

*Tu cavē defendas, quamvis mordebere dictis.* OVID.

—*Cavē ne titubes, mandataque frangas.* HOR.

R U L E III.

*i* final is always long; as in *miserī, dicī, sequī, dicendī, Virgilī, matrī*.

E X A M P L E.

*Tela manu miserī jactabant irrita Teucrī. V.*

E X C E P T I O N S.

*i* is common at the end of the words, *ibī, mibī, tibi, sibi, utī, ubī*; but short in *niſī*, and *quasi*.

E X A M P L E S.

*Namque erit ille mihī semper Deus . . . VIRG.*

*Non unquam gravis ære domum mihī dextra redibat. V.*

*i* final is short in datives and vocatives of nouns of the third declension, derived from the Greek; as in *Daphnidī, Daphnī, Paridī, Parī, Palladī, Tindarī, Amarillī*.

E X A M P L E.

*Infere, Daphnī, pyros; carpent tua poma nepotes. V.*

R U L E IV.

*o* final is common, but yet oftner long than short; as in *egō, leō, sermō, amō, quandō, serō, ergō*. Gerundives in *do* are always long in Virgil, as *solandō, flendō, eundō*, and often short in other poets.

E X A M P L E S.

*Nox ruit, Ænea, nos flendō ducimus horas. VIRG.*

*Ast egō quæ Divūm incedō regina . . VIRG.*

*Arma amens capiō, nec sat rationis in armis. VIRG.*

E X C E P T I O N S.

*o* final is long in datives and ablatives of nouns  
of



of the second declension, and adverbs derived from them; as in *Dominō, templō, continuō, subitō*, and in the monosyllables *dō, sō, prō, ō*.

E X A M P L E S.

*Tum caput ipsi aufert dominō, truncumque relinquit.*

VIRG.

*Continuō venti volvunt mare. . . .*

VIRG.

*Dō quodvis, & me victus volensque remittō.*

VIRG.

*o* final is short in *cedō*, put for *dic*, *illicō*, *duō*, *imō*, *citō*, *modō*, and its compounds *dummodō*, &c.

E X A M P L E S.

*Nec citō credideris, quantū citō credere lædat.*

OVID.

Greek proper names which have an *omega* in the nominative, or in other cases, make *o* long in the end of a word; as *Cliō, Echō, Sapphō Androgeō*; this last is a genitive.

E X A M P L E S.

*Nec mihi visæ sunt Cliō, Clytisque sorores.*

VIRG.

*In foribus lethum Androgeō. . . .*

VIRG.

R U L E V.

*u* final is always long, as in *Vultū, Cornū, Pantheū*, vocative of the Greek noun *Pantheus*.

E X A M P L E S.

*Ipsius in vultū varios errare colores. . .*

VIRG.

O F

## OF THE FINAL CONSONANTS.

### R U L E I.

*b* final is short when the next word begins with a vowel; as in *ăb, ōb, sŭb*.

#### E X A M P L E.

*Sæpe sinistra cavâ prædixit ăb ilice cornix. VIRG.*

### R U L E II.

*c* final is always long, as in *sīc dīc, dŭc, hōc*, and *hīc* the adverb.

#### E X A M P L E.

*Sīc oculos, sīc ille manus, sīc ora ferebat.*

#### E X C E P T I O N.

*c* is short in *nēc* and *donēc*, and common in *făc* and *hīc* pronon.

#### E X A M P L E.

*Cogere donēc oves stabulis, numerumque referre. V.*

### R U L E III.

*d* final is short when the following word begins with a vowel, as in *apŭd, ăd, ĭd, quidquĭd, sĕd, ĭstŭd, illŭd*.

#### E X A M P L E.

*Quidquĭd ĭd est, timeo Danaos & dona ferentes. V.*

### R U L E

## R U L E IV.

*l* final is always short before a vowel; as in *mël, semël, tribunäl, consül, pugil, simül.*

## E X A M P L E.

*Quis mël Aristæo, quis Baccho vina Falerna.*

*Oceano libemus, ait; simül ipsa precatur. VIRG.*

*l* is long in *söl, säl, näl*, derived from *nihil*; and in the Hebrew nouns *Daniël, Raphaël, Israël.*

## E X A M P L E.

*Per duodena regit mundi söl aureus astra, VIRG.*

## R U L E V.

*m* final is long, as in *musām, dabām, amarēm, sylvestrēm.*

## E X A M P L E.

*Sylvestrēm tenui musām meditaris avenâ. VIRG.*

## R U L E IV.

*n* final is long in *ën, quîn, Lïen, Titan, Euridicen*, and in all Greek nouns having an *éta* or *omega* in the last syllable of the nominative; as *Pæân, Hymën, Træzën, Syrën, Actæôn, Pandion, &c.*

## E X A M P L E S.

*Quîn ipsæ stupuere domus atque intima lethi  
Tartara. . . . . VIRG.*

*Ab! miseram Euridicën, animâ fugiente, vocabat. V.*

EXCEP



## E X C E P T I O N S.

I. *n*, at the end of a word, is short in nouns in *en*, making *inis* in the genitive, as in *nomēn*, *nominis*; *peclēn*, *peclinis*; *flumēn*, *fluminis*, when the next word begins with a vowel.

## E X A M P L E.

*Est etiam flos in pratis cui nomēn Amello.* VIRG.

II. *n* final is short in *ān*, *īn*, *tamēn*, and their compounds, *forsān*, *forsitān*, *deīn*, *proīn*, *attamēn*, and in the words *vidēn*, *noīn*, *aiīn*, *Satīn*, *egōn*, which are said or used by the cutting off of two letters for *vidēsne*, *noīne*, *aisne*, *satisne*, *egone*.

## E X A M P L E.

—— *Forsān & hæc olim meminisse juvabit.* VIRG.

—— *Vidēn ut geminæ stent vertice cristæ.* VIRG.

Greek nouns, where the last syllable in the nominative is short, make the last syllable of the accusative short also, as *Tbetīn*, *Alexīn*, *Itīn*: those in *on*, which have an *omicron* in the last syllable, make *n* final short, as in *Peliōn*, *Iliōn*, *Orpheōn*.

## E X A M P L E.

*Peliōn binritu fugiens implevit acuto.* VIRG.

## R U L E VII.

*r* final is always short before a vowel, as in *amōr*, *vīr*, *Cæsār*, *sempēr*, *amamūr*, *admirantūr*.

E X A M P L E S.

*Idem amor exitium est pecori, pecorisque magistro.* V.  
*Ille operum custos, illum admirantur & omnes.* V.

E X C E P T I O N S.

I. *r* is long in the monosyllables *cūr*, *fūr*, *fār*,  
*nār*, *pār*, and its compounds, as *impār*, *compār*,  
*dispār*.

E X A M P L E.

*Esset pār ætas & idem si robur ab annis.* VIRG.

II. *r* is long in the end of a word in nouns in  
*er* derived from the Greek, which make *eris* in the  
genitive, as in *aēr*, *æthēr*, *cratēr*, and in the words  
*vēr* and *Ibēr*, which are Latin nouns.

E X A M P L E S.

*Ipsis est aēr avibus non æquus.* . . . VIRG.  
*Hic vēr assiduum.* . . . VIRG.

R U L E VIII.

*as* is always long at the end of words, as in  
*Sylvās*, *musās*, *ætās*, *dabās*, *fās*, *nefās*, *Æneās*, and  
in all Greek nouns in *as* of the first declension.

E X A M P L E S.

*Ergo alacris sylvās & cætera rura voluptās.* V.  
*Tum decuit cùm sceptrā dabās, en sceptrā fidesque.* V.

E X C E P T I O N S.

*as* final is short in Greek nouns making *adis* in  
the

the genitive, before a vowel, as *arcās, arcādīs, Pallās, lampas, Iliās*, and in the accusatives of those nouns which in Latin follow the third declension of nouns ; as *Troās, Naiadās, Arcadās*.

E X A M P L E S.

*Fortè die solemnem illo rex Arcās honorem.* VIRG.

*Demoleus cursu palantes Troās agebat.* VIRG.

R U L E IX.

*es* final is always long, as in *patrēs, legēs, docēs, novīēs, Anchisēs*.

E X A M P L E S:

*Albānique patrēs, atque altæ moenia Romæ.* VIRG.

*At pater Anchisēs oculos ad sidera lætus.* VIRG.

E X C E P T I O N S.

I. *es* final is short in words whose increment is short, when it precedes a vowel ; as in *milēs, militis; segēs, segetis*.

E X A M P L E.

*Impius hæc tam culta novalia milēs habebit.* VIRG.

Nevertheless, *es* final is long in the following nouns, whose increment is short, as *Cerēs, Cerēris; ariēs, ariētis; abiēs, pariēs; pēs, pēdis*, and its compounds, *bipēs, quadrupēs, sonipēs*.

E X A M P L E.

*Flava Cerēs alto nequicquam spectat Olympo.* V.



II. *es* is short at the end of the tenses of the verb *sum* and its compounds, when the word following begins with a vowel, as *ēs*, *ēsēs*, *potēs*, *adēs*, *abēs*, *prodēs*; and in the preposition *penēs*.

E X A M P L E.

*Nate Deā, potēs hoc sub casu ducere somnos?* VIRG.

III. *es* is short only at the end of nominatives plural in *es*, of nouns derived from the Greek, as in *Troēs*, *Phrygēs*, *Arcadēs*, *Thracēs*.

E X A M P L E.

—— *en omnes Troēs & Arcadēs hic sunt.* V.

These nouns make *es* long in the accusative.

R U L E X.

*is* is short when final before a vowel, as in *Sanguis*, *Sermonis*, *legis*, *amatis*.

E X A M P L E.

*Sanguis habet, frigentque effictæ in corpore vires.* V.

E X C E P T I O N S.

I. *is* is long at the end of a word in the plural cases, as in *templis*, *musis*, *Athenis*, and in the adverbs *gratis*, *foris*.

E X A M P L E.

*Et mæstum illacrimat templis ebur æraque sudant.* V.

II. *is* is long in the monosyllables whose increment is long, as *lis*, *litis*; *dis*, *ditis*; *glis*, *gliris*.

E X A M P L E

EXAMPLE.

————— *Et adhuc Sub judice līs est.* HOR.

III. *is* is long in the last syllable of the second person of the indicative present, in verbs of the fourth conjugation, as in *audīs, venīs, sentīs*, as

———— *Pelagine venīs Erroribus actus.* V.

IV. *is* is long in *sis*, and its compounds *absīs, adsīs, possīs*; in *fīs, faxīs*; in *noīs, ausīs, velīs, malīs*.

EXAMPLES.

*Seu dextrā, lævāque velīs occurrere pugnae.* VIRG.

*Adsīs, ō Tegae favens.* . . . . . VIRG.

V. *is* is long in *vis*, whether noun or verb, and in its compounds *maīs, quivīs, quamvīs*.

EXAMPLES.

*Vīs ergo inter nos, quid possit uterque vicissim.* V.

*Quamvīs ille niger, quamvīs tu candidus esses.* V.

R U L E XI.

*os* is long at the end of words, as in *virōs, honōs, flōs*.

EXAMPLE.

*Fas odisse virōs, atque omnia ferre sub auras.* V.

EXCEPTIONS.

I. *os* final is short before a word beginning with a vowel; as *compōs, impōs*; *ōs, ossis*.

EXAMPLE.

## E X A M P L E.

*Insequere, & votis post modo compōs eris.* OVID.

II. *os* is also short at the end of Greek nouns which have an *omicron* in the last syllable, as *chaōs*, *melōs*, *Arcadōs*; for those which have an *omega* in the last syllable make *os* long, as *herōs*, *Athōs*.

## E X A M P L E S.

*Et Cahōs & Phlegeton, loca nocte silentia latē.* V.

*Quantus Athōs, aut quantus Erix.* . . VIRG.

## R U L E XII.

*us* is short at the end of a word when the following one begins with a vowel, as in *Deūs*, *tempūs*, *fortibūs*, *illūs*, *vidimūs*, *legendūs*.

## E X A M P L E S.

*Ipse ubi tempūs erit, omnes infonte lavabo.* VIRG.

*Pan, Deūs Arcadiæ venit, quem vidimūs ipsi.* V.

## E X C E P T I O N S.

I. *us* final is long in the genitive singular, the accusative and vocative plural of nouns of the fourth declension, as *domūs*, *fructūs*.

## E X A M P L E.

*Stat fortuna domūs, & avi numerantur avorum.* V.

II. *us* final is long in nouns of the third declension, which make *u* in the increase of the genitive, as in *tellūs*, *telluris*; *rūs*, *iūs*, *salūs*, *virtūs*,  
*palūs*,



*palūs, grūs; sūs, sūis, and in Jēsūs and tripūs, tripodis.*

E X A M P L E S.

*Heu! quæ nunc tellūs, inquit, quæ me æquora possunt  
Accipere?* . . . . . VIRG.

*Limosque palūs obducatur pascua junco.* VIRG.

III. *us* is long in proper names ending in the diphthong *eus*, as *Orpheūs, Pantheūs, Ripheūs*; but when *eus* is a dissyllable, *us* is short; as *Orpheŭs, Pantheŭs*.

E X A M P L E S.

*Orpheŭs in sylvis, inter Delphinas Arion.* VIRG.

*Hoc Rypheūs, hoc ipse Dymas, omnisque juventus.* V.

R U L E XIII.

*y* final is short before a vowel; as in *Capŷs, Typhŷs*.

E X A M P L E.

*At Capŷs & quorum melior sententia surgit.* VIRG.

R U L E XIV.

*t* final is short in the singular number before a vowel, as in *capŭt, amat, legit*.

E X A M P L E.

*Verŭm hæc tantŭm alias inter capŭt extulit urbes.* V.

R U L E XV.

*x* is long at the end of words, as in *rex, grex, &c.*

E X A M P L E.

*Rēx Anius, Rēx idem hominum, Phœbique sacerdos.* V.



## R U L E S

*For arranging the Feet of Hexameters  
and Pentameters.*

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### PRELIMINARY OBSERVATIONS.

A verse in general is a just and perfect arrangement of the feet whereof it is composed.

The arrangement of a certain number of syllables, long or short, is called a foot.

Two long syllables are called a spondee, as *urbēs*; one long and two short is called a dactyl, as *cārminā*.

No other kind of feet are made use of in hexameter or pentameter verses.

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### OF HEXAMETER.

The word hexameter is derived from the Greek ἕξ fix, and μέτρον measure, because the verses so called have six feet or measures.

It is called heroic, when used to celebrate the actions of gods and heroes.

An hexameter has six feet, the four first of which are dactyls or spondees, *ad libitum*. The fifth is always a dactyl, and the sixth a spondee.

In

In order to distinguish the feet, they must be separated, as in the following manner :

## E X A M P L E S.

<sup>1</sup>Tītŷrē | <sup>2</sup>tū pătŭ- | <sup>3</sup>-lă rēcŭ- | <sup>4</sup>-bāns sŭb <sup>5</sup>tēgmīne | <sup>6</sup>fāgī,

<sup>1</sup>Silvēs- | <sup>2</sup>-trēm tēnŭ- | <sup>3</sup>ī mŭ- | <sup>4</sup>-sām mēdī- | <sup>5</sup>-tārīs  
<sup>6</sup>ă- | -vēnā.

<sup>1</sup>Nōs <sup>2</sup>pătŕi- | <sup>3</sup>-ām fŭgī- | <sup>4</sup>-mŭs, tū, | <sup>5</sup>Tītŷre, lēntŭs  
<sup>6</sup>in | ūmbrā.

Observe, That in every kind of verse, the last syllable is common, that is to say, short or long.

## OF THE FIRST SYLLABLE

*Of each Foot in an Hexameter.*

Every foot of an hexameter being a spondee, as ūrbēs, or a dactyl, as cārminā, must begin by a long syllable.

Hence, though the last syllable of a word be short naturally, it becomes long if it ends with a consonant, provided the next word begins with a consonant, because a vowel followed by two consonants is always long, by the rule called position.



## E X A M P L E.

*Jucundūs quærīt lector bona carmina vatū.*

The last syllables of the words *jucund* | *us*, *quær* | *it*, *lect* | *or*, viz. *us*, *it*, *or*, although naturally short, become long in this verse; because, after the *us* of *jucundus*, comes the word *quærīt*, which begins by the consonant *q*; in the same manner, the *it* of *quærīt* is followed by the word *lector* beginning with the consonant *l*; and *or*, in the word *lector*, is followed by the word *bona* which begins with the consonant *b*.

## O F T H E C Æ S U R A.

The word *cæsura* is derived from *cædere*, to cut off; because the *cæsura*, which is always a long syllable, is the last of a word, and at the same time the first of a foot which is cut or divided, being composed of the end of one word and the beginning of another; as we see in the following verse:

*Silves-<sup>cæs</sup> | -trem tenu-<sup>cæs</sup> | -i mu-<sup>cæs</sup> | -sam meditaris avenâ.*

The syllable *trem*, which is the last of the word *sylvestrem*, is a *cæsura*; because it stands alone, after the formation of the spondee *sylves*; the *i*, in *tenui*, is also a *cæsura*; as also *sam*, in *musam*.

There

There are some examples in Virgil, where, upon account of the *cæsura*, a syllable naturally short becomes long; which, though observed, is not to be imitated.

## E X A M P L E S.

*PeEtori- | -bus inbians spirantia consulit exta. VIRG.*

*Dona dehinc auro gravi- | -a seEtoque elephanto. V.*

## O F E L I S I O N.

The word elision signifies the cutting off a syllable. When a word ends with a vowel, a diphthong or an *m*, the following word beginning also with a vowel, a diphthong or an *b*, an elision is made; that is, the last vowel or diphthong is cut off: thus, were the words *frustrà, imus*, to meet in a verse, in scanning we ought to read *frustr-<sup>elis</sup>imus*; or these words, *diræ obscenæque volucres*, we must read *dir-<sup>elis</sup>obscenæque volucres*: in like manner if the first word end with an *m*, we cut off the *m* with the vowel or diphthong preceeding it, when the following word begins with a vowel, a diphthong or an *b*.

## E X A M P L E S.

Should you have in a verse the words, *Quis cladem illius noctis*, you must say, in scanning, *quis clad<sup>elis</sup>—illius noctis*.

If you have *monstrum horrendum*, you must say *monstr<sup>elis</sup>—horrendum*.

If you have *magnanimum Æneam*, you must read *magnanim<sup>elis</sup>—Æneam*.

*O curas hominum! ô quantum est in rebus inane.* PER.

Scan thus, *ô curas homin<sup>elis</sup> ô quant<sup>elis</sup>-est in rebus inane!*

The interjections *ô*, *ab*, *heu*, *bei*, *eheu*, *io*; *pro*, *vah*, *væ*, coming before a word beginning with a vowel, a diphthong, or an *h*, require no elision.

## E X A M P L E S.

*ô pater, ô hominum divûmque æterna potestas!*

*Hëu! ubi pacta fides, ubi quæ jurare solebas.*

Besides this, there are verses in Virgil where the elision is entirely neglected, as in the following:

*Et succus pecori & lac subducitur agnis.*

*Post habitâ coluisse samo. Hic illius arma, &c.*

*Ter sunt conati imponere Pelio assam.* VIRG.

The neglect of the elisions in the last verse constitutes its beauty, because they express the efforts



efforts of the giants, and the difficulty of piling one mountain on another, but this licence is not to be imitated by young Poets.

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## I N S T R U C T I O N S

*For finding the four first Feet of an Hexameter Verse.*

In order to find the four first feet of an hexameter, the words being transposed, the order of the words must be changed, always placing in succession either two long syllables, as *ūrbēm | quām di | cūnt Rō mām*, or else one long syllable and two short, as *Tītŷrĕ, | tū pātŭ | lā rĕcŭ | bāns*.

In making this arrangement we must observe three rules; that on the line *jucundus quærit*, that on the cæsura, and that of the elision.

*The Rule of Jucundus quærit, or Position.*

If the last syllable of a word ending with a consonant be short, you can make it long by placing after it a word beginning with a consonant.

### E X A M P L E.

*Nēc myrt | ūs vin | cēt corylos, nēc laurea Phæbi. V.*

The syllables *us* in *myrtus*, *cet* in *vincet*, and *nec* are long by the rule of position.

*The*

*The Rule of the Cæsura:*

There are three usual ways of placing the cæsura.

1°. If on arranging the four first feet of an hexameter, the first syllable of the second foot be long and the last of a word, as *formōsā<sup>2</sup>m*, the first syllable of the fourth foot must be long also, as in the following verse :

*Formōsā<sup>2</sup>m rēsōnārē<sup>4</sup> dōcēs.*

2°. If the first syllable of the second foot be not the last of a word, but a monosyllable, as *Tītŷrē*, | *tū*, the first syllable of the third foot must be long, and the last of a word, as

*Tītŷrē* | *tū pātū* | *læ<sup>3</sup>—*

3°. You must endeavour to introduce the cæsura in the second, third and fourth feet, and strive to have as many dactyls as spondees in your verses, as in the following :

*Silvēs* | *trēm-tēnū<sup>cas</sup>* | *ī mū<sup>cas</sup>* | *sām mēdītārīs āvēnā. V.<sup>cas</sup>*

An hexameter, without a cæsura, has no beauty, as you see in the following examples :

*ūrbēm fōrtēm nūpēr cēpīt fōrtiōr hōstīs.*

*Aūrēā cārminā Jūlī, scrībīs, māximē vātūm.*

*Rule*

*Rule for the Use of Elision.*

If on arranging the four first feet of a verse, the last syllable of a word should puzzle you, observe if it ends by a vowel, by a diphthong or an *m*, you then may make an elision of that syllable, by placing after it a word beginning with a vowel, a diphthong, or an *h*; for example, to find the four first feet of the following subject,

*Ille pulchra abjecit eximio . . . . velamina collo.*

you should dispose them thus :

*Pulchra ille eximio abjecit velamina collo.*      **VIRG.**

And in scanning you must read thus :

*Pulch<sup>elis</sup>—ill<sup>elis</sup>—eximi—abjecit velamina collo.*

Observe, That the *a* in *pulchra*, the *e* in *ille*, the *o* in *eximio*, are cut off by the rule of elision. And to find the four first feet of a verse in the following matter or subject :

*Horrens monstrum prodit, vasto cui in pectore lumen.*      **V.**

You must place the words in the following order :

*Monst<sup>elis</sup>—horrens prodit, cui vast<sup>elis</sup>—in pectore lumen.*

You observe that by the rule of elision, the syllables *um* of *monstrum*, and *o* of *vasto*, are cut off.

Having made a verse, you must read it over thrice, and consider whether it contain any fault,



1st, Against the rule *jucundus quærit* or position ;  
2d, Against the cæfura ; 3d, Against the elision.

R U L E

*For finding the fifth and sixth Feet of an  
Hexameter Verse.*

As it is always at the end that we ought to begin an hexameter, the chief point is to find the dactyl of the fifth foot, and the spondee of the sixth.

In order to execute this with ease, observe that there are three usual ways of ending an hexameter.

1st,	. . . . .	<i>Meditā<sup>5</sup>ris āvēnā<sup>6</sup>.</i>
2d,	. . . . .	<i>lētūs in ūmbrā.</i>
3d,	. . . . .	<i>tēgmīnē fāgī.</i>

Consider next if there be in the exercise a word like *āvēna*, whose first syllable is short and the second long, the third admits of no difficulty : try to place before it another word, whose penultima is long, and last syllable short, as *tāris* in *meditaris*, *meditāris āvēnā*.

Or else see if there be in the exercise a monosyllable, as *in*, and a subsequent word composing a spondee, as *ūmbrā* ; afterwards seek a word whose penultima

penultima is long and last syllable short, as *lētūs . . . lētūs in ūmbrā*.

If not, seek a word ending with a dactyl, as *tēgmīnē*; and another, which makes a spondee, as *fāgī . . . tēgmīnē fāgī*.

Observe, That the fifth foot of an hexameter ought never to consist of a cæsura and a word of two syllables, as *blāndōs* *ōffērs* <sup>5</sup>*mībī* <sup>6</sup>*vūlūs*, nor of a word of four or five syllables, nor should the sixth even terminate in a monosyllable, except the verb *est*, which in that case should make an elision, or contribute to form an image, as in the following examples.

*Nec Deus hunc mensā, Dea nec dignāt<sup>elis</sup> cūbīlī ēst* V.  
*Sternitur exanimisque tremens procūmbīt hūmī bōs.* V.  
 And in another ending thus, *sāpe exīgūūs mūs.* V.

Words placed before a semicolon never mix with subsequent ones.

## OF PENTAMETER

OR

## ELEGIAC VERSE.

Pentameter verse, so called from the Greek derivation, πέντε five, and μέτρον measure, has but  
 I five

five feet. It is also called elegiac, because it is used alternately with the hexameter in elegies, a kind of sad and plaintive composition.

The best way of scanning a pentameter, is to divide it into two hemisticks, or half verses, each of which is composed of two feet and a cæsura.

The two first feet of the first hemistick of a pentameter, may be dactyls or spondees, as you please; after which comes the cæsura, which is a long syllable: it ought to be the last syllable of a word, as in the following hemistick.

<sup>1</sup> *nōn* <sup>2 cæs</sup> *bēnē cēlēstēs.*

The two first feet of the second hemistick consist always of two dactyls, after which follows another cæsura, as . . . . . <sup>cæs</sup> *impīā dēxtrā cōlit.*

<sup>cæs</sup> *Nōn bēnē cēlēstēs* | <sup>cæs</sup> *impia dēxtrā cōlit.* . OVID.

In order to dispose with facility the feet of a pentameter, as in the following matter, *solus eris, si tempora fuerint nubila*; you should first seek the last foot of the second hemistick, which is a dactyl with a cæsura, as <sup>cæs</sup> *sōlūs ērīs*; and afterwards the foot preceding the last, which is also a dactyl, as *nubilā*, and then you have the second hemistick <sup>cæs</sup> *nubilā sōlūs ērīs.* After which you seek the two feet and



and cæsura of the first hemistick, as *tēmporā sī*  
<sup>cæs</sup>*fūerint*, and the verse is composed in the following  
 manner :

*Tēmporā sī*<sup>cæs</sup>*fūerint* | *nūbilā sōlū*<sup>cæs</sup>*ēris.*

Observe, That the first hemistick should never  
 run into the second.

You must always finish a pentameter by a word  
 of two syllables: hence, when you find in the  
 matter or subject of a pentameter, the pronouns  
 possessive *mēus*, *tūus*, *sūus*, and the datives *mībi*, *tībi*,  
*sībi*, you should always place them at the end of  
 the verse.

E X A M P L E S.

*Et precibus felix utitur illē mēis.*

*Quidquid agit, sanguis est tamen illā tūus*

*Sed certē pennas perdidit illē sūas.*

*Sed videas cælo missus adesse tībi.* . . . OVID.

A pentameter should never be concluded by a  
 word of three syllables, nor by a monosyllable,  
 except it be the verb *est*, and it must make an eli-  
 sion, as in the following verse :

*Invitis oculis littera lēclā tūa ēst.* . . . OVID.

It concludes sometimes, but rarely, by a word  
 of four or five syllables, as

*Pomaque non notis legit ab arbōribūs.* TIBUL.

*Illis ampla satis forma pudicitīæ.* . . . PROPERT.



## O B S E R V A T I O N S

*Tending to facilitate the Composition of Hexameters  
and Pentameters.*

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There are commonly three things to be done in order to compose verses contained in a certain quantity of given matter, viz. to change the words, add some, and reject others.

## O B S E R V A T I O N I.

*Change of Words.*

Before you change or alter any word in the subject of a verse, you should understand it well, and perfectly conceive the sense and force of each word; then if a word should occur which cannot be introduced into a verse, either on account of it's quantity, being too long or too short, you must change the word for a synonymous term; that is to say, for one of the same signification: for example, if you had the following matter to make an hexameter:

*Undique studio visendi relligiosa virorum cohors,*

The

The word *religiosa* being too long, you must seek a shorter one, having the same meaning, as *pia*; in like manner the word *Cohors*, having the first short and the spondee of the sixth foot being required, ought to be changed for a word having the first long, as *turba*: by means of those changes the verse will run in the following manner:

*Undique visendi studio pia turba virorum.*

If no dactyl should be found to form the fifth foot, you must see if there be any word of the subject in the singular number which may be altered to the plural, as *carmen* to *carmina*; *fluctu* to *fluctibus*: you may also change the plural for the singular, as *temporibus* for *tempore*, *militibus* for *milite*; but care must be taken that the nouns thus changed, have the same sense in both numbers, which is not always the case.

*Examples of such Changes.*

Suppose the subject to be the following words:  
*Flavum* | *que de viridibus stillabat mel ilicibus*,  
 it would be necessary to change *mel* and its adjective *flavum* into the plural, *flava mella*, and *ilicibus* *viridibus* into the singular *ilice viridi*, and compose the verse thus:

*Flavaque de viridi stillabant ilice mella.* VIRG.  
 Ip



In the same manner, in the following matter, *lentæ salices multum pallentibus cedunt olivis*, it would be necessary to change *lentæ salices* into *lenta salix*, and *pallentibus olivis* into *pallenti olivæ*, and make the verse thus :

*Lenta salix multum pallenti cedit olivæ.* VIRG.

You observe, that when a word is changed from singular to plural, or plural to singular, the verbs relating to such words are also changed to the same number; thus, *stillabat* was changed into *stillabant*, and *cedunt* into *cedit*.

Observe, That neuter nouns, such as *carmen*, and adjectives neuter, as *splendidum*, *felix*, form dactyls in the nominative, accusative, and vocative plural, as *carmină*, *splendidă*, *feliciă*. The datives and ablatives singular of nouns of the third and fourth declension, as *matri*, *matre*; *fructui*, *fructu*; *splendenti*, *splendente*, &c. form also dactyls, when turned into plurals, as *mātribūs*, *fructibus*, *splendentibūs*.

Should a substantive in the genitive case puzzle you, you must turn it into an adjective, which must be made to agree with the other substantive; for example, *æquoris tractus*; the word *æquoris* must be turned into the adjective *æquoreus*; saying, *æquorei tractus*; so *ignes fiderum*, the word *fiderum* must be changed into *fidereus* thus, *ignes fiderci*. These changes are both common and elegant.

O B S E R-

## OBSERVATION II.

*To add Epithets.*

Epithets, considered in themselves as nouns adjective, are descriptions of the persons or things to which they are applied; they must then be so chosen, that their meaning have not only a peculiar relation to their substantive; but also, that it add a degree of energy and beauty to the thought; for epithets are, as it were, the flowers and ornaments of poetry. In short, to succeed perfectly in the choice of epithets, they must agree exactly with the time and circumstances of the subject. For example, if you had for the subject of a pentameter verse the following words, *fulgur ab axe venit*, after having considered whether there is question of a storm commencing, it will be proper to give the word *fulgur* an epithet expressive of this circumstance, such as *rarum*, and also an epithet to the word *axe*, expressing darkness, such as *obscurum*; then placing these two epithets one after the other, the verse will run thus:

Obscuro rarum *fulgur ab axe venit*. . . OVID.

But if the height of the storm is to be described, as in the following matter of an hexameter: *Poli intonare, & ignibus iter micat*, it will be proper to  
give

give the word *ignibus* an epithet expressive of the fury of the storm, as *crebris*; and make the verse thus :

*Intonuere poli, & crebris micat ignibus æther.* V.

Rules for placing the Epithets properly in a Verse.

An epithet is more properly placed before than after it's substantive, and the substantive is placed as far as possible from it in the verse.

E X A M P L E.

*Ingentem clamore premes ad retia cervum.* VIRG.

The epithet is sometimes placed elegantly before the substantive, and sometimes immediately after, when this order makes the verse more harmonious, or forms an image.

*Ingentes animos angusto in pectore versant.* VIRG.

*Prensa manu magnâ, medio resupinus in antro.* V.

Two epithets, without a conjunction placed near each other in a verse, give it an air of majesty.

E X A M P L E S.

*Mollia securæ peragebant otia gentes.* VIRG.

*Lurida terribiles miscent aconita novercæ.* VIRG.

If the epithet forms an image, it may be very well placed at the end of a verse.

EXAMPLE.



E X A M P L E.

*Solvuntur latera, atque oculos stupor urget inertes. V.*

It is sometimes elegant to throw back to the following line one or two epithets, especially when the epithets thus thrown back form striking images.

E X A M P L E S.

*Cùm venit & terram sicco spuit ore viator*

Aridus . . . . . VIRG.

— — — — — *Labor omnia vincit*

Improbis . . . . . VIRG.

*Purpureosque metunt flores, & flumina libant*

Summa leves . . . . . VIRG.

Remark that only one epithet is commonly given to a substantive, and that participles are not accounted epithets.

O B S E R V A T I O N III.

I. *To add something arising from the Sense of the Subject.*

If after having chosen epithets suited to the substantives, you do not find sufficient matter for a verse, you should endeavour to add something derived from the tenor of the subject, by meditating on the circumstances which relate to the matter in question, and by asking yourself why  
K such

such or such a thing is done ; how, when, and in what place, &c. For example, suppose you had the following words *cervus fugit*, as the subject of an hexameter verse ; you should propose to yourself the following question : How does he fly ? With great impetuosity, *magno impete* ; or with a very swift pace, *celeri pede*. Should this be insufficient for making the verse, you should ask, Whither does he fly ? In the woods, in *sylvis* ; in the plains, in *campis* ; and each substantive should have suitable epithets, as *umbrosis* to *sylvis*, and *apertis* to *campis*. When does he fly ? When pursued by the hounds, *agitatus canibus*, or *dum canis insequitur* : In adhering to this method, a young Poet will find matter enough to make such a verse three different ways.

## E X A M P L E S.

- 1st. *Umbrosis cervus magno fugit impete sylvis.*
- 2d. *In campis celeri fertur pede cervus apertis.*
- 3d. *Dum canis insequitur magno fugit impete cervus.*

## II. To use Periphrases.

The periphrase is a circumlocution, and expresses in several words what is often signified by one only in the matter. Periphrases are used to paint the nature of things, their causes and effects, and the manner of their existence.

## E X A M P L E S.

Instead of *gramen*, we say, by a periphrase, *graminis herba*; for *acanthus*, we say, *flos acanthi*; for *volucres*, *turba volucrum*; for *ventus*, *ventosum murmur*.

In order to express *manè*, the morning; or *sol oriens*, the rising sun; Virgil uses the following periphrases:

*Ubi primus equis oriens afflavit anhelis.*  
*Cùm invec̃tus equis altum petit æthera . . .*  
*. . . . . primo stellas oriente fugarat*  
*Clara dies. . . . .*  
*. . . . . Diem mortalibus alnum*  
*Aurora extulerit, radiisque retexerit orbem.*  
*Auroram Phaetontis equi jam luce vehebant.*

The same Poet, to express mid-day, uses the following ones:

*. . . . . medios cùm sol accenderit ætus.*  
*. . . . . , medium sol igneus orbem*  
*Hauferat. . . . .*

Instead of *vespere*, the evening; or *sol cadens*, the setting sun; he has the following turn of expression:

*Vertitur intereà cælum, & ruit Oceano nox.*  
*Tum Sol. . . . .*  
*Præcipitem Oceani rubro lavit æquore currum.*  
*. . . . . Emenso cùm jam decedet Olympo.*



The same Poet, instead of saying *navigare*, has these periphrases, *secare fluctus* ; *currere iter æquore* ; *ruere spumas salis* ; *tentare Thetim ratibus* ; *æquora trabe currere* ; *sollicitare freta remis* ; and many others.

For *ædificare urbem*, he says, *muris cingere oppida* ; *urbem muris circumdare* ; *ponere mœnia civibus* ; *urbis muros ducere* ; *fundare urbis mœnia*, &c.

For *arare*, he says, *telluri sulcos infindere* ; *exercere humum* ; *terras invertere* ; *sulcos ducere* ; *terram vertere*, &c.

## O B S E R V A T I O N IV.

*To reject some Words.*

If in an exercise of verse, you should have more expressions than you can introduce into the composition, you must necessarily reject some of them. To do this properly, you must 1st consider whether it contain any useless words which may be thrown out without weakening or spoiling the sense of the subject. 2d, If it contain any compound words which may safely be turned into the simple form. 3d, If of an indicative present you can form a participle, as of *legunt*, *legentes* ; of *carpunt*, *carpentes* ;  
and

and also of a passive perfect tense, as *qui collecti sunt*, you may say *collecti* simply, or *lecti*. 4th, If in fine the matter should still contain some puzzling syllables, you must consider whether it be possible to suppress any of their final vowels, or the letter *m* by elisions. Having considered all such means, let us suppose you had the following matter to turn into a single verse ;

*Aspice jam Musas quæ carpunt & colliguntserta  
fioresque per agros & arva.*

If we consider this matter attentively, we shall discover at once, that the words *quæ carpunt & colligunt,serta fioresque, agros & arva*, are superfluous synonymous terms, which were given only that you may chuse from them, as you judge fit, so as to make the verse different ways, as thus,

*Aspice jam Musas carpentesserta per agros.*

Or thus,

*Aspice Pieridas per agros jamserta legentes.*

## OBSERVATION V.

*On certain Modes of Expression peculiar to Poets.*

When nouns of number are even, as *quatuor, sex, octo, decem, duodecim, quatuordecim*, and all other  
even

even numbers which cannot be elegantly introduced in a verse, you must make use of a periphrase which will express the halves of the number; thus, instead of *quatuor*, four, you may say, *bis duo*, twice two; instead of *sex*, six, you may say, *bis ter* or *terni*, twice three; instead of *octo*, *bis quatuor* or *quaterni*; instead of *decem*, *bis quinque* or *quini*; instead of *duodecim*, *bis sex* or *seni*; instead of *quatuordecim*, *bis septem* or *septeni*; and so of the rest, as you will learn by use.

## E X A M P L E S.

*Bis senos cui nostra dies altaria fumant.* VIRG.  
*Sunt mihi bis septem præstanti corpore Nymphæ.* V.

Instead of using a superlative followed by a genitive, Poets use a comparative, to which they prefix the words *ante alios*, or *quo non* with *alter*, and they say, *ante alios immanior omnes*, or *quo non immanior alter fuit*, for *omnium immanissimus*; in like manner, *quo pulchrior alter non fuit*, *quo justior alter*; for *omnium pulcherimus*, *omnium justissimus fuit*.

Virgil expresses the superlative by supposing a genitive understood, and placing *unus* after the superlative, as,

. . . . . *cadit & Ripheus justissimus unus.* VIRG.

That is to say, *è numero omnium Ripheus unus justissimus*.

Instead



Instead of the gerund in *di*, after a noun substantive, the Poets often put an infinitive present, like a verbal noun, after the manner of the Greeks.

E X A M P L E S.

*Et jam tempus equum spumantia solvere colla. V.*  
For, *tempus solvendi.*

*Sed si tantus amor casus cognoscere nostros. VIRG.*  
For, *amor cognoscendi.*

Poets often prefer the infinitive present to the gerund in *dum*, with *ad* after nouns adjective, and say *celer irasci*, for *celer ad irascendum*; *durus ferre*, for *durus ad ferendum*; *bonus dicere*, for *ad dicendum*; *bonus inflare*, for *bonus ad inflandum*: which modes of expression are borrowed from the Greeks.

E X A M P L E S.

. . . . *Boni quoniam convenimus ambo,*  
*Tu, calamos inflare leves; ego, dicere versus. V.*

Poets often put a noun substantive in the accusative, after an adjective or participle passive, the word *secundum* being understood, in imitation of the Greeks; for example, *pulcher faciem*, for *secundum faciem*; that is, *habens pulchram faciem*; *similis vocem*, for *secundum vocem*; *redimitus tempora*, for *secundum tempora*.

E X A M P L E S.

*Omnia longævo similis vocemque coloremque,*  
*Et crines albos, & sæva sonoribus arma. VIRG.*

. . . . . *Redimitus tempora Lauro. VIRG.*  
The

The same Poets have also the privilege of separating certain prepositions, which are joined to nouns, adverbs and verbs, and to place one or more words between the prepositions and the words, to which they properly belong,

## E X A M P L E S.

*Talis hyperboreo septem subjecta Trioni.* . VIRG.

*Hac celebrata tenùs sancto certamina patri.* VIRG.

*Septem subjecta Trioni,* for *septem Trioni subjecta.*  
*In que salutata linguunt,* for *in salutataque linguunt.*  
*Hac celebrata tenùs,* for *hætenùs celebrata.*

But the nouns and adverbs which are separated most commonly, are *quisnam* ; *quicumque*, *quocumque*, *antequam*, and *priùsquam*.

## E X A M P L E S.

*Huc ades, ô Galatea! quis est nam ludus in undis?* V.  
 For, *quisnam ludus.*

*Qui te cunque manent isto certamine casus.* VIRG.  
 For, *quicumque te manent.*

*Quo res cunque cadent,* for, *quocumque res cadent*  
*Ante leves ergo pascentur in æthere cervi,*  
*Quàm nostro illius labator pectore vultus.* VIRG.  
 For, *antequàm labatur.*

*Examples of Prepositions separated from Verbs.*

*Circùm Dea fudit amictu,* for *Dea circumfudit amictu.*

*Namque*

*Namque super tibi erunt qui dicere laudes,*

For, *namque tibi supererunt.*

*Collo dare brachia circum,* for *circumdare brachia collo.*

Poets often change an adverb into an adjective neuter, which they put in the singular or plural.

E X A M P L E S.

*Suave rubens hyacinthus,* for *suaviter rubens.*

*Transversa tuentibus hircis,* for *transversè tuentibus.*

*Vana tumentem,* for *vanè tumentem,* &c.

They also change an adverb into an adjective, which they make to agree with the nominative or the case of the verb.

E X A M P L E S.

*Solvite vela citi,* for *citò.*

*Instant ardentes Tyrîi ;* for *ardenter instant.*

*Nec minùs Æneas se matutinus agebat,* for *manè se agebat.*

*Nocturnâ versate manu, versate diurnâ,* for *versate diù & noctu.* . . . . . HOR.

Poets elegantly place prepositions after the words they govern.

E X A M P L E.

*Maria omnia circum. Spemque metumque inter.*

They often leave understood the prepositions which answer the questions *ubi, quò, undè.*

L

E X A M-



E X A M P L E S.

*Lucis habitamus opacis*, for *habitamus in lucis*.

*Pars Scythiam . . . veniemus*, for *veniemus in Scythiam*.

They put a dative to the question *quò*, instead of an accusative with *in* or *ad*.

E X A M P L E.

*It clamor cælo*, for *clamor ad cælum*.

*Of the Licence of Poets with Respect to the  
Contraction of Syllables.*

Two vowels belonging to different syllables in the same word, and having no consonant between them, become one by contraction, as in the word *alvearia*, which, though five syllables, makes only four in the following verse of Virgil :

*Seu lento fuerint Alvearîa vimine texta.*

So a word of three syllables may be reduced to two by contracting the vowels, as *ferrei* in the following line :

*Ferreique Eumenidum thalami & discordia demens. V.*

We find in Virgil the vowels *i* and *u* before an other vowel contracted, and in a manner changed into *j* and *v* consonants. Thus the word *omnia*, of  
three

three syllables, becomes two ; *ariete* of four syllables becomes three ; *arietibus* of five becomes four. The following words are also contracted by the Poets, *buic*, *cui*, *dii*, *diis*, *ii*, *iidem*, *iis*, *iisdem*, *dein* ; *deindè*, *proindè*, *deest*, *deeram*, *deessem*, *deero*, *deesse*, *anteambulo*, *anteit*, *antehac*, *semihomo*, *semianimis*, *suetus*, *genua*, &c.

The words more frequently contracted are the genitives of Greek nouns ending in *eus* : thus *Thesēi* is contracted into two syllables ; *Ulysēi* and *Achillei* into three, as *Thēsēi*, *Ulysēi*, *Achillēi*.

As there are vowels which may be contracted, so there are diphthongs which may be separated, as in the words *aulæ*, *vitæ*, which are turned into *aulai* *vitai* : so *Tibullus* has formed *dissolūenda* from *dissolvenda*.

*Stamina non ulli dissolūenda deo.*

## OBSERVATION VI.

*In which, what constitutes the Beauty and Elegance of Hexameters is pointed out.*

As Poetry is a kind of speaking picture, it's language ought to be figurative, full of metaphors and

bold expressions, which give life, passion, and sentiment to things insensible and inanimate. This Virgil executes in the most admirable manner in the following verses :

*Non rastros patietur humus, non vinea falcem.*

*Omnia nunc rident. . . . .*

*Quin ipsæ stupere domus atque intima lethi  
Tartara.*

*Cum sitiunt herbæ, & pecorijam gratior umbra est.*

*Patietur, rident, stupere, sitiunt*, are so many energetic expressions which give passion and sentiment to the earth, the trees, and herbs which are destitute of them.

The same remark may be applied to the verses of the following beautiful comparisons :

*Purpureus veluti cum flos succisus aratro*

*Languescit moriens ; lasso-ve papavera collo*

*Demisere caput, pluviam cum forte gravantur. V.*

The expressions, *languescit, moriens, lasso collo, demisere caput*, by giving the flowers and poppies sentiments suited only to human beings, exhibit to the mind two images, that of a beautiful flower which cut down by the plough-share perishes and dies, and that of the poppies hanging down their heads overpowered by the rain with which they are loaded.

Often,



Often, instead of the verb *esse, sum, &c.* Poets use a verb neuter, which presents an image, and paints the object of the verse.

## E X A M P L E S.

Virgil in order to paint a very ugly kind of bee, expresses himself thus :

*Namque aliæ turpes horrent . . . for turpes sunt.*

And elsewhere to describe the prickles of the thistle, he says, *Signisque horreret in arvis for esset in arvis carduus.*

And again, *Quàm si dura fílex, aut stet Marpesia cautes, . . . . stet for sit.*

Though it be true in general, that a proper union of dactyls and spondees contributes to the harmony of hexameter verses ; as in the following :

*impíaque ætèrnām tímüerunt sēcūlā nōctēm. V.*  
*impèriūm tērris, ānimōs æquābit ōlympō. VIRG.*

Yet there are circumstances in which the Poet ought to use certain measures in preference to others, according as they are best suited to the subject he treats. In this article Virgil is superior to all other Latin Poets : when he means to express the lightness and swiftness of a rapid flight, he uses dactyls, as

*Illē volāt, simūl arvā fugā simūl æquorā verrēns.  
Vade agē, natē, vocā zēphīrōs ēt labērē pēnnīs.  
Tūm cēlērārē fugām, pātriāque excēdērē suādēt.*

In the same manner he describes a horse in full speed :

*Quadrupēdantē pūtrēm sōnitū quatit ūngulā cāmpūm.*

When requisite to paint a voice languishing through sadness and grief, he does it by the use of spondees and elisions.

## E X A M P L E S.

*Sōl, quī terrārūm flāmmīs opēra<sup>elis</sup> omniā lūstrās.*

*Tūque<sup>elis</sup> hārūm<sup>elis</sup> intērprēs cūrārūm<sup>elis</sup> et cōnsciā Jūnō.*

*ēt<sup>elis</sup> diræ ūltrīcēs, ēt Dī mōriētis ēlīscē.*

In order to describe the efforts with which the Cyclops lift their weighty sledges, he uses spondees in the first line ; and, to express the cadence with which they strike the anvil, he unites dactyls and spondees alternately, as,

*illi intēr sēsē mūltā vī brāchiā tollūnt. VIRG.*

*in nūmērūm, vēsāntquē tēnācī fōrcipē ferrūm. V.*

He uses the same art in the following line, where he describes the difficulty of opening a large door.

*Pōrtām vī mūltā cōnvērsō cārdinē tōrquēt.*

It

It is sometimes a grace to deviate from the usual measure, and to conclude an hexameter by a word of three or four long syllables, or of two short and two long, when this licence expresses astonishment, admiration, despair, or if it should be a proper name.

E X A M P L E S.

*Clara Deum soboles, magnum Jovis incrementum.* V.

*Evolat infelix, & femineo ululatu.* . VIRG.

*Constitit, atque oculis Phrygia agmina circumspexit.* V.

*Pro molli viola, pro purpureo Narcisso.* VIRG.

*Talia connubia, & tales celebrant hymenæos.* VIRG.

It is often a beauty to repeat the same word in a verse instead of a conjunction.

E X A M P L E S.

*Illum etiam Lauri, illum flevêre Myricæ.*

*Ambo florentes ætatibus, Arcades ambo.* VIRG.

*Multa super Priamo rogitans, super Hectore multa.* V.

The junction of certain letters in versification makes it harsh or flowing.

Sometimes the last syllable of an hexameter admits an elision with the first word of the following verse, when it begins with a vowel, as,

*Omnia Mercurio similis, <sup>elis</sup> vocemque coloremque,  
Et crines albos, &c.*

Without



Without which elision the verse would have a syllable too much.

The elision of a vowel is agreeable to the ear, when the following vowel is the same as the preceding.

## E X A M P L E S.

*Phyllida*<sup>elis</sup> *amo*<sup>elis</sup> *ante*<sup>elis</sup> *alias.* . . . VIRG.

*Ergo*<sup>elis</sup> *omnis* *longo* *solvit* *se* *Teucris* *luctu.* VIRG.

*Ille*<sup>elis</sup> *ego* *qui* *quondam* *gracili* *modulatus* *avenâ.* VIRG.

The elision of certain monosyllables is to be avoided when they grate the ear, especially if the monosyllable begin the verse; Virgil, however, introduces it in the following line, without injury to the harmony.

## E X A M P L E.

*Si*<sup>elis</sup> *ad* *vitulam* *species,* *nihil* *est* *quod* *pocula* *laudes.*

The elision is also grating to the ear in an hexameter; when introduced in the fifth foot, as in this line of Juvenal:

*Loripedem* *rectus* *derideat,* *Æthiopem*<sup>elis</sup> *albus.*

Yet we find some examples of the same kind in Virgil, as the following:

*Futurnamque* *parat* *fratris* *dimittere*<sup>elis</sup> *ab* *armis.*

*Sic* *genus* *amborum* *findit* *se* *sanguine*<sup>elis</sup> *ab* *uno.*

It

It seems to have been very easy for Virgil to avoid those elisions by concluding the above verses thus :

—————*Dimittere fratris ab armis*

—————*Se sanguine findit ab uno.*

But who dare charge this great Poet with carelessness ?

We must also avoid the junction of vowels, which form elisions too harsh and frequent, unless our object be to describe something horrible, as Virgil's was in this line, where he paints the frightful ugliness of Polyphemus,

*Monstrum<sup>elis</sup> horrendum, informe<sup>elis</sup>, ingens<sup>elis</sup>, cui lumen  
ademptum.*

Tho' the consonants *r* and *s* repeated in all the words of a verse make it sound harsh to the ear, there are circumstances in which they must be introduced. Virgil, in the description of a tempest, being desirous to paint the whistling of the winds and cries of the sailors, joined to the shattering of the rigging, composed the following lines ; the first of which is hissing, and the other very harsh and rough.

*Luēantes ventos, tempestateſque ſonoras:*

*Inſequitur clamorque virūm ſtridorque rudentum.* V.

M

In

In like manner, in the following lines, where he describes the redoubled blows discharged at each other by two wrestlers or boxers,

—*erratque aures & tempora circum*

*Crebra manus, duro crepitant sub vulnere malæ.*

On the contrary, we deem soft and harmonious verses in which the letter *a* predominates.

E X A M P L E S.

*Mollia luteolâ pingit vaccinia calthâ.* VIRG.

*Omnia sub magnâ labentia flumina terrâ.* VIRG.

*Lanea dum niveâ circumdatur infula vittâ.* VIRG.

It is also a beauty in hexameters, when the sense does not finish with each verse, but one or more expressions are thrown back to the following line, provided however that the stop be introduced at the close of the fourth or fifth, or at farthest of the sixth line.

E X A M P L E S.

*Quid faciat lætas segetes; quo fidere terram  
Vertere, Mæcenâs, ulmisque adjungere vites  
Conveniat; quæ cura boum, qui cultus habendo  
Sit pecori, atque apibus quanta experientia parcis.* V.

Observe, That the words thrown back to the following verse are commonly dactyls, as *vertere*; or words of four syllables, as *conveniat*; or two expressions, as *sit pecori*, or such like.

A word



A word of three long syllables is also often thrown back with grace, when it forms an image, and paints the subject.

E X A M P L E S.

*Carminē quo captæ, dūm fufis mollia penfa*  
*Dēvolvunt.* . . . . . VIRG.  
*Diripiuntque dapes, contaclūque omnia fædant*  
*immūndō.* . . . . . V.

But we ought never to throw back to the following line a monosyllable alone, or a word of two syllables, unless we mean to express something sad, difficult, grand, or frightful.

E X A M P L E S.

*Extinctum Nymphæ crudeli funere Daphnin*  
*Flebant.* . . . . . VIRG.  
*. . . Et telo lumen terebramus acuto*  
*Ingens.* . . . . . VIRG.  
*Vox quoque per lucos vulgò exaudita silentes*  
*Ingens.* . . . . . VIRG.

We must take care not to make the cæsura, which begins the third foot of an hexameter rhyme, with the end of the same verse, in such a manner that the rhyme include even the vowel which precedes the cæsura. This kind of verse is called Leonine, from the name of the inventor, Leoninus.

## E X A M P L E S.

*Inunc & verbis virtutem illude superbis.*

*Vir, precor, uxori, frater, succurre sorori.*

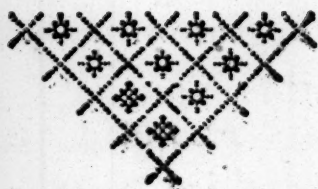
*Quin etiam absenti profunt tibi, Cynthia venti.*

This fault is also to be avoided in the two cæsuras which conclude each hemistick of a pentameter.

## E X A M P L E:

*Quærebant flavos per nemus omne favos.*

Although such rhymes are less faulty when introduced only in the syllable composing the cæsura, yet they are disagreeable to the ear when they appear in a succession of verses.





# LYRIC POETRY,

EXPLAINED AND EXEMPLIFIED:

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## *Preliminary Observations.*

**A**LTHOUGH Grammarians are not unanimous in the definition of the word verse, in Latin *versus*, they admit at least that it is derived from the verb *verto*. Hence we may infer, that it is called so, because being always composed of a certain number of syllables comprised in a line more or less long, after running over it with the eye, we turn back to the beginning of the following one.

What favors this opinion, is, 1st, that the Greek word *στίχος* signifies *versus*, verse, line, furrow, order, and disposition: 2d, that if we join the adjective *ἡμισυς*, *dimidius* to *στίχος*, we form the word *ἡμιστίχον* hemistick, or half verse; in fine, that it is by the same analogy the word *διστίχον*, distich is formed, that is to say, a piece of poetry, the sense of which is comprised in two verses.

We



We may then say, that the word verse is a metaphor taken from oxen, which, as soon as they have finished a furrow, turn back and begin another.

A verse is the union of a certain number of words, which are divided into feet.

A foot is the measure of the Time necessary for pronouncing the short and long syllables. It is a metaphor taken from dancing, which is nothing more than the act of sinking and rising with the feet in a quick or slow movement.

Feet are divided into two kinds, the one consists of two and the other of three syllables.

#### Of Feet consisting of two Syllables.

We commonly reckon four feet composed of two syllables, viz. the pyrric, the spondee, the iambic, the trochaic or choraic.

The Pyrric consists of two short syllables, as *Dēus*: this word is derived from a dance, so called by the Greeks from Pyrrhus, son of Achilles: its movements were very lively, though the performers were heavily armed in the execution of it.

The Spondee consists of two long syllables, as *īngēns*. The derivation of this word is said to be from *σπονδαι*, libations, on account of the gravity with which they were composed in the libations.

The

The Iambic consists of a short and long syllable, as *tēnāx*. This word is derived from the Greek *ἰάπτω*, *maledico*, because it is used in satirical verses. Horace calls it, *pes citus*, on account of its quickness, and *Parius iambus*, because Archilochus, the inventor of it, was a native of the island Paros.

The Choraic or trochaic consists of a long and short syllable, as *ānnūs*, and is the reverse of the iambic. Choraic comes from the Greek *χορός*, choir or dance, because it was suited to the chorus and dances, it is also called trochaic, from the word *τρέχειν*, to run, on account of the quickness of its cadence.

Of Feet consisting of three Syllables.

Grammarians admit eight different feet of three syllables: the dactyl, the anapest, the tribrach, the moloss, the bachic, the anti-bachic, the amphimacer or cretic, and the amphibrac. The four first feet are more common than the others.

The dactyl is composed of one long and two short syllables, as *cārmīnā*. The word itself is derived from *δακτύλος*, *digitus*, either by an allusion to the middle finger which has two shorter on both sides, or to the three joints of the same finger,

finger, the first of which is longer than the other two.

The Anapest is composed of two short and one long, as *Dōmīnī*, it is supposed to derive its name from the Greek ἀναπαίειν, *repercutere*, because the dancer strikes the ground with a movement, contrary to that of the dactyl.

The Tribrac, tribrachys, is so called by Quintilian, on account of its quantity, consisting of three short, as *Prīdmūs*.

The Moloss is composed of three long, as *lēgērūnt*; it is called so, because the Poets of Molossia, a part of Epirus in Greece, used it in their compositions.

The Bacchic consists of one short and two long, as *ēgēstās*; it was so called, because it was used in the Dithyrambic Hymns which were sung in honour of Bacchus.

The Antibacchic consists of two long and one short, as *cāntārē*, and is the reverse of the preceding.

The Amphimacer is composed of one short between two long, as *cāstītās*; it is also called Cretan, because the Poets of the island of Crete used it in their compositions.

The Amphibrac consists of one long between two short, as *āmārē*.

Those who scan verses after the manner of the Greeks, compose feet of four syllables, or measures



fures of two feet, which they call choriambics, diambics and dichorees.

The Choriambic is composed of a choree and an iambic, that is to say, of a dactyl and a long syllable, as *bīstōrīā*.

The Diambic consists of two iambics, as *sēvēritās*.

The Dichoree consists of two chorees, as *cōm-prōbārē*.

The Greeks had several other measures of two feet, of which we shall not treat, as they are not used in Latin verse.

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## P A R T   T H E   F I R S T.

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*Of the different Kinds of Lyric Verse, and their  
Quantity.*

**T**HE Hexameter or Heroic is not only the most beautiful and harmonious, but also the most ancient of all kinds of verse. It may be looked upon as a kind of venerable Patriarch that begot several sons, who like their sire have been introduced into the composition of lyric Poetry.

N

In

In effect, we find in the quantity of an Hexameter six small lyrics, three of which are formed from its beginning, and three from its conclusion.

The three first are called a little archilochian, alcmanian and great archilochian.

The little archilochian is composed of two dactyls and a long syllable, as

Hexam. *Tītŷrě | tū pālŷ | lē*

Lyric. *Quē rāpīt | bōră dī | ēm.*

The alcmanian is composed of the three first feet of the hexameter, and one long syllable, as

Hexam. *Pōst bābī | tā cōlŷ | īsě Să | mō.*

Lyric. *Unŷ ē | nīm rē | rūm pătēr | ēst.*

The great archilochian is composed of the four first feet of an hexameter, observing that the fourth ought to be always a dactyl, as

Hexam. *Lūmīnī | bŷsquē prī | ōr rēdī | īt vīgōr.*

Lyric. *Sŷnt ēt ē | nīm pēn | nē vōlŷ | crēs mībī.*

BOET.

The three other little verses formed from the end of the hexameter, are the dactylic tetrameter, the pherecratian and the adonian.

The

The dactylic tetrameter is so called because it has four feet, viz. three dactyls and a spondee, as

Hexam. *Ēxīlī | o est āvī | dūm mārē | nāutīs.*

Lyric. *āut Ēpbē | sūm būnā | rīsū Cō | rīntbī.*

HORAT.

The pherecratian, so called from Pherecrates an Athenian Poet, its inventor, is composed of a dactyl between two spondees, as

Hexam. *Nīgrīs | āquōrā | vēntīs*

Lyric. *Fēfsīs | vōmērē | tāurīs.* HORAT.

Catullus puts a choree instead of a spondee in the first foot, as,

*Prōdē | ās nōvā | nūptā.*

And Boetius an anapest,

*Sīmīlī | sūrgīt āb | ōrtū.*

The adonian is composed of a dactyl and spondee, as

Hexam. *Tēgmīnē | fāgī*

Lyric. *Cāsarīs | ūltōr.*

Lyric. *Rīsīt-Ā | pōliō.*

Lyric. *Pārcītē vērīs.*



## OF IAMBIC VERSE.

In general we call iambic verses, all such as admit of iambs. They are of different kinds and measure. They are divided into dimeters, trimeters and tetrameters, after the manner of the Greeks; who, as we observed before, scanned those kinds of verse by joining two feet together in order to form a measure: thus the dimeter consists of two measures or four feet; the trimeter consists of three measures or six feet; the tetrameter consists of four measures, or eight feet.

This last is inadmissible in Lyric Poetry.

Verses, whose feet consist entirely of iambs, are called pure iambs, as the following trimeters:

*Bēā<sup>1</sup> | tūs<sup>2</sup> īl | lē<sup>3</sup> quī | prōcūl<sup>4</sup> | nēgō<sup>5</sup> | tūs<sup>6</sup>.*      HORAT.

*Pārēn | tībūs | que ābō | mīnā | tūs Ān | nībāl*

*Phāsē | lūs īl | lē quēm | vīdē | tūs, hōf | pītēs,*

*Āit | fūf | sē nā | vīum | cēlēr | rīmūs.*

CAT.

Other

Other iambics which are not composed of pure ones, admit of spondees in certain places only, because Horace's rule must be carefully observed, viz. to place iambics always in the second and fourth foot.

..... *non ut de sede secundâ*

*Cederet, aut quartâ socialiter.* De Art. Poet.V.255.

The following examples prove this rule :

The iambic dimeter consists of two measures, or four feet ; the first is a spondee, the second an iambic, the third a spondee, and the fourth an iambic, as

<sup>1</sup>*Fōrtū* | <sup>2</sup>*nū nōn* | <sup>3</sup>*mūtāt* | <sup>4</sup>*gēnūs,*      HORAT.

Iambic trimeters consist of three measures or six feet, as

<sup>1</sup>*Quid im* | <sup>2</sup>*mē rēn* | <sup>3</sup>*tēs hōf* | <sup>4</sup>*pītēs* | <sup>5</sup>*vēxās,* | <sup>6</sup>*cānīs?*

*Quid ōb* | *sērā* | *tīs āu* | *rībūs* | *fūdīs* | *prēcēs?*

These trimeters constitute iambics truly beautiful, especially when they end by a word of two syllables.

## OF A SCAZON OR CLAUDICANT IAMBIC.

There is a second kind of iambic verse, trimeters, which is called scazon from the Greek *σκαζων*, *claudicans*, limping, because in this the cadence or measure of the common iambic trimeter is changed by putting an iambic in the fifth foot, and a spondee in the sixth, as

*Nēc fōn | tēlā | brā prō | lū | Cābāl | līnō.*    PERS.

We have already observed, that the iambic tetrameter, which consists of eight feet, was not lyric, but intended for the comedies of Plautus and Terence, as

1            2            3            4            5            6            7            8

*Cōncē|dīte āt|que ābscē|dīte ōm|nēs, dē|vīā|dīscē|dītē.* PL.

Besides these different iambic verses which are compleat in their feet or measure, there are others very common in lyric Poetry, which are imperfect or defective in various ways : some have a foot less in the end, others want a syllable in the beginning or end, and some have a syllable too much.

Of



Of imperfect Dimeters.

1st, Such as have only the three first feet, as

*mū<sup>1</sup>sā | jōvīs<sup>2</sup> | nātā<sup>3</sup>. . . .*

2d, Such as want a syllable in the beginning, as

*. . . . . Lār<sup>1</sup> | gīō<sup>2</sup> | rā<sup>3</sup>flā | gītō<sup>4</sup>.  
 . . . Trū | dītūr | dīēs | dīē. HORAT.*

3d, Such as want a syllable in the end, ought always to have an iambic before the remaining syllable ; those are called Anacreontics, from the Poet of the island Ceos, Anacreon, as the following :

*Ādēs—pātēr | sūprē | mē . . . . .  
 Quēm nē | mō vī | dīt ūn | quām.*

This kind of verse is not to be found in the Odes of Horace.

4th, Such as have a syllable too much in the end, ought always to have an iambic before the redundant syllable, as

*Rēs<sup>1</sup> ōr | dīnā<sup>2</sup> | rīs<sup>3</sup> grān | dē<sup>4</sup> mū | nus.  
 ēt cūnc | tā tēr | rārūm | sūbāc | ta. . HORAT.*

Of

## Of imperfect Trimeters.

Only one kind of imperfect trimeters is to be found in Horace ; they have but five feet and a half, because they want a syllable in the end. They also require an iambic before the remaining syllable.

<sup>1</sup>*Mēā* | <sup>2</sup>*rēnī* | <sup>3</sup>*dēt in* | <sup>4</sup>*dōmō* | <sup>5</sup>*lācū* | *nar.*      HORAT.

The Poet always prefixes to them an imperfect dimeter, which wants a syllable in the end, as

*Nōn ē* | *būr nē* | *que āurē* | *um.*      .      HORAT.

## OF CHORIAMBIC VERSES.

Choriambic verses are those which are scanned by coriambus's, that is to say, by measures of two feet, after the manner of the Greeks.

A choriambus is a measure of four syllables, or two feet, the one a choree and the other an iambus, or a dactyl and a long one.

There are six kinds of choriambic verses, viz. gliconians, asclepiads, choriambus's, which have one choriambus more than the asclepiad, others one syllable shorter than the preceding ; choriambus's of five feet, three of which are choriambus's, and

and others likewise of five feet, two of which are choriambus's ; in fine, choriambus's of two and three feet.

I. Of Glyconian Verse.

Glyconian verse, so called from the Poet Glyco, the inventor of it, consists of three feet ; the first a spondee, the second a choriambus, and the third an iambus, as

*Pōscīs | Qūintīlīum | Deōs.*

*Quādo ūl | lum īn vēniēt | pārēm !* HORAT.

Catullus begins this verse by a trochee, and not a spondee, as

*Māgnā | prōgēniēs | Jōvis.*

*Cōllis | ō hēlicō | nī.*

*Cūltōr Ūrāniæ | gēnūs.*

II. Of the Asclepiad Verse.

The Asclepiad verse, so called from the name of the Poet who invented it, consists of four feet, two choriambus's and an iambus, as

*Mēcā | nās ā tāvis | ēditē rē- | gībūs.* HORAT.

This verse may be very beautiful without a cæsura, as

*Quāssās | indōcīlis | pāupēriēm | pātī.* HORAT.



It is somewhat harsh, when a syllable remains after the second foot, as

*Audi | tam modēre- | re arbōribus | fidem.* HORAT.

The asclepiad verse may be scanned, by dividing it into two hemisticks, like the pentameter, whose measure it adopts, except that it has a syllable less in the end, as

*Mēcēnās atāvīs | editē rēgībūs.*

An asclepiad may be turned into a pentameter by adding a syllable to the end of the second hemistich, as

*Mēcēnās atāvīs | editē rēmīgībūs.*

*O ēt præsidiūm | dulcē decūsque mēum.*

And so of the rest.

III. The choriambus which requires a choriambus more than the asclepiad, as

*Sēu plū | rēschiēmēs | sēu tribuit | Jūpitēr ūl | timām.*  
*Quē nūnc | oppōsitīs | debilitāt | pūmicībūs | mārē.* H.

IV. The coriambic verse, which is like the asclepiad, except that it concludes with a dactyl and spondee instead of two choriambus's, as

*Hēu quām | prēcipiti | mērsā prō- | fūdō.*

*O quām | glōrificā | lūcē cō- | rūscās.*

V. The fifth kind of coriambus consists of verses of five feet, the first of which is a spondee, the

the three following choriambus's, and the fifth a choriambus, as

*Nūllām, | Vārē, sācrā | vītē priūs | sēverīs ār | bōrēm  
Circā | mītē solum | Tibūris, ēt | mēniā Cā- | -tīlī.H.*

VI. The sixth kind of choriambic verses contain two choriambus's, the one a little one consisting only of two feet, and the other a great one which has five.

The little one is composed of a choriambus and a bacchic, as

*Lȳdiā dīc | pēr ōmnēs.*

The great one is composed of a choree, a spondee, two choriambics and a bacchic, as

*Tē Dē | ōs ō | rō Sybārīn | cūr prōpērēs | āmāndō  
Pērdērē, &c.*

## OF HENDECASYLLABLES

O R

*Verses consisting of Eleven Syllables.*

There are three sorts of verses of eleven syllables, viz. the phalecian or phauleuchian, the saphic and alcaic.

O 2

Of

## OF THE PHALEUCHIAN VERSE.

It is so called after the name of the inventor Phalæcus.

Although this kind of verse is not to be found in the Odes of Horace, it ought to be esteemed a lyric, on account of it's measure, which is nearly similar to the Saphic, as we shall see hereafter.

Hendecasyllables called phaleuchian, have only five feet ; the first is commonly a spondee, and sometimes a choree, the second a dactyl, and the three last are chorees or trochees, as

*Vitām | quæ faci | unt bē | ātī | ōrēm.* MARTIAL.

Catullus, who excelled in this kind of verse, would be a proper model to recommend, had he not introduced into his poems several things repugnant to decency and modesty ; we shall therefore quote only the following epigram as a specimen of his elegant simplicity.

*Jām vēr | ēgēlī | dōs rē | fērs tē pōrēs,  
Jām cē | tī fūrōr | æquī | nōctī | ālis,  
Jucūn | dīs zēphī | rī tē | pēscīt | āuris.  
Linquntur Phrigiū Catulle campi  
Niceæque ager uber æstuosæ  
Ad claras Asiæ volemus urbes.  
Jam mens prætrepidans avet vagari,  
Jam Læti studio pedes vigescunt.*



*O dulces comitum valete cætus  
 Longè quos simul à domo profectos  
 Diversæ variæ viæ reportant, &c.*

Hendecasyllables having no cæsura are very beautiful, as

*ēlēc | tīfīmā | pēsī | mī pō | ētē  
 Scriptā, &c.*

## OF SAPHIC VERSE.

The Saphic verse derives its name from Sapho, a Poet of Lesbos, who invented it, or at least brought it to perfection. This verse has five feet like the phaleuchian, but disposed in a different manner ; the first is a choree or trochee, the second a spondee, the third a dactyl, the two last chorees or trochees.

*Pīn dā | rūm quīs | quīs flūdēt | æmū | lārī,  
 fūle, | cērā | tīs ōpē | Dædā | lēā  
 Nītī | tūr pēn | nīs, vītērē | ō dā | tūrūs*

*Nominā Pōntō, HOR. Od. I. L. 4.*

We may observe in a strophe of this ode two saphic verses of twelve syllables, because the last forms an elision with the first word of the following verse which begins with a vowel.

*Flēbī lī spōn | sē jūvē | nēm vē | rāptūm  
 Plōrāt | ēt vī | rēs ānī | mūmquē | mōrēs | que  
 Aurē ōs ē | dūcīt īn | āstrā nīgrō | que  
 īnvīdēt | ōrcō.*

We find in Horace saphic verses which end with the first syllable of a word, the remaining syllables of which are thrown back to the next verse, as

*Lābī | tūr rī | pā fōvĕ | nōn prō | bānte ū-  
xōrūs | āmnīs.*

*Grōsphĕ | nōn gēm | mis nēquĕ | pūr pū | rā vē-  
nālĕ nēc | āurō.*

Some poets put a choree in the second foot instead of a spondee, as

*Seū Să | cās fă | gītīfĕ | -rōsquĕ | Pērsăs.*

We observed, that saphic verse is like the phaleuchian, by making a few transpositions for example, if in the following saphic of Horace,

*Nōn ě | gēt Māu | rī jăcū | līs nēc | ārcū.*

we place *eget* after *faculis*, we shall have a phaleuchian

*Nōn Māu | rī făcū | līs ě | gēt nēc | ārcū.*

In like manner of the following phaleuchian of Martial,

*Nŷmphā | rūm pătĕr | āmnī | ūmqĕ | Rbĕnĕ.*

you may make a saphic by transposing the word *Rbene* and placing it in the beginning of the verse, as

*Rbĕnĕ | nŷmphā | rūm pătĕr | āmnī | ūmqĕ.*

## OF ALCHAIC VERSE.

Alchaic verse is so called from the inventor, Alceus, a Poet of Lesbos. It consists of twelve syllables and can be divided into hemisticks, the first, consisting of two iambus's and a long syllable, the second of two dactyls, as

*Ōdī | prōfā | nūm | vūlgūs ēt | ārcēō ;*  
*Fāvē | tē līn | guīs | cārminā | nōn priūs :*

The Poet, after two alchaics, always introduces as the third verse, a dimeter iambic which has one redundant syllable, as

*Audī | tā, mū | sārūm | fācēr | dos,*

and for the fourth a small alchaic, so called because it has only ten syllables, and four feet, viz. two dactyls and two chorees, as

*Virgīnī | būs, pūē | rīsquē | cāntō. Od. 1. L. 3.*

It must be observed that Horace more commonly begins an alchaic verse by a spondee, than by an iambus, as

*ēt tē | sōnān | tēm | plēniūs | āurēō*  
*Alcāē | ē plēc | trō, &c.*

## OF ARCHILOCHIAN VERSE.

Altho' we have already made mention of archilochian verses, which form part of an hexameter, grammarians admit two kinds different from the former,



former, which they call heptameter archilochians, and trimeter iambic defective archilochians.

The archilochian called heptameter from its consisting of seven feet, is composed of the four first of an hexameter, the fourth being always a dactyl, the three last are chorees, as

*Pāllidā|mōrs æ|quō pūl|sāt pēdē|pāupē|rūm tā|bērnās.*

The trimeter iambic defective archilochian has only five feet and a half, because it wants a syllable, as

*Rēgūm | quē tūr | rēs ō | bēā | tē Sēx | ti.*

This verse may be divided into two hemisticks, the first will consist of three chorees, as

*Rēgūm | quē tūr | rēs | ō bē | ātē | sēxtī.*

PART

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## PART THE SECOND.

### *Of the Union of different Kinds of Verse in the Odes of Horace.*

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**T**HE Ode is so called from ὠδή, a song or poem which is sung. Odes are commonly divided into stanzas or strophes. The first of these words is derived from the Latin *stare*, to rest, because every stanza ought to form a complete sense, which is not always the case in Horace, nor in the other lyric poets, wherefore the strophe is better suited to the ode.

The word strophe is derived from the Greek στρέφω, *verto*, because when the strophe is finished, the Poet turns to the same kind of verse by which he began, whether the sense be complete or not. All Odes are not divided into strophes: those are so, whose verses are of different kinds; therefore Grammarians distinguish them one from the other, not only by the number of verses which they contain,

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tain, but also by the different kinds of verses, which the Poet introduces into his composition.

Every strophe consists usually of two, three or four verses. Catullus is the only Poet who has introduced five. The Greeks gave particular names to these different kinds of strophes. They give the title *monocolon* to such Odes or Poems as are not divided into strophes, and whose verses are all of the same measure. As in the following examples,

*Mecænas, atavis edite regibus.* Od. 1. L. 1.

*Nullam, Vare, sacrâ vite priùs severis arborem.*  
Od. 16. L. 1.

*Exegi monumentum ære perennius.* Od. 24. L. 3.

The same may be observed of several others of the like kind.

The word Monocolon is derived from *μόνον*, one or single, and *χῶλον*, member, foot, measure.

Odes, whose strophes consist of two verses of different measures, are called *dicolon distrophon*.

Those whose strophes consist of three verses and two different measures, *dicolon tristrophon*.

Those whose strophes consist of four verses and different measures, *dicolon tetrastrophon*.

Those whose strophes consist of three verses and three different measures, *tricolon tristrophon*.

In



In fine, those whose strophes consist of four verses and three different measures, are called *tricolon tetra-strophon*.

We observe, in the Odes of Horace, nine kinds of strophes with two verses of different measures; the first is an hexameter, and a little archilochian composed of two dactyls and one long syllable, as

*Quis scit an adjiciant hodiernæ crastina summae*

*Tēpōrā | Dī supē | rī!*

The second consists of an hexameter and a great archilochian composed of the four first feet of an hexameter, as

*Occidit & Pelopis genitor conviva Deorum*

*Tītō | nūquē rē | mōtū in | āurās:*

The third consists of an hexameter, and an iambic dimeter of four feet, the first of which is a spondee, the second an iambus, the third a spondee or an iambus, as

*Mollis inertia cur tandem diffuderit imis*

*Obli | vīo | nēm sēn | sībūs?*

*Pocula Lethæos ut si ducentia somnos*

*Arēn | tē fāu | cē trā | xērīm.*

The fourth consists of an hexameter and an iambic trimeter, whose six feet are all iambus's, as

*Altera jam teritur bellis civilibus ætas,*

*Sūs | ēt īp | fā Rō | mā vī | rībūs | rūit.* Od. 11. L. 5.

The fifth kind consists of an iambic trimeter, or of six feet ; and an iambic dimeter, or of four feet, as

*Pārēn | tīs ō | līm sī quīs | īmpīā | mănū*

*Sēnī | lē gūt | tūr frē | gērīt.* Od. 3. L. 5.

The sixth kind is composed of a defective dimeter iambus, which wants a syllable in the first foot, and a defective trimeter iambus, which wants a syllable in the last foot, as

*. . . . Nōn | ēbūr, | nēque āu—rēum*

*Mēā | rēnī | dēt īn | dōmō | lācū | nar.* Od. 15. L. 2.

The seventh is composed of a glyconian verse and an asclepiad, as

*Aūdāx | Jāpē | tī gēnūs*

*īgnēm | frāudē mā | lā | gēntībūs | īntūlīt.*

The eighth consists of an archilochian heptameter or verse of seven feet, the four first of which are those of an hexameter, and the three last are chorees or trochees, and a defective trimeter archilochian

lochan iambus, which wants a syllable in the end, as

*Vītā|sūmmā brē|vīs spēm|nōs vētāt|īnchō|ārē|lōngām,  
 Jām tē | prēmēt | nōx fā | būlā | quē mā | nēs.*

The ninth kind consists of two choriambus's, a small and a great one. The small one has two feet, which are a choriambus and a bacchic; the great one has five feet, the first being a choree, the second a spondee, the third and fourth choriambus's, and the fifth a bacchic, as

*Lūdīā, dīc, | pēr ōmnes  
 Tē Dē | ōs ō | rō, Sībārīn | cūr prōpērēs | āmāndō  
 Pērdērē ? &c. Od. 7. L. 1.*

## OBSERVATION.

Some moderns have thought proper to divide the above Ode into strophes of three small choriambic verses, the first and third of which consist of seven syllables, and the second of eight; the latter is composed of three feet, a choree, a spondee, and a choriambus; the other two consist of two feet, viz. a choriambus and a bacchic, as

*Lūdīā, dīc, | pēr ōmnēs  
 Tē Dē | ōs ō, | rō Sībārīn,  
 Cūr prōpērēs | āmāndō  
 Pērdērē ? &c.*

*Of*



*Of the Odes, whose Strophes consist of four Verses, and two different Measures, called Dicolon Tetrastrophon.*

There are two kinds of them in Horace. The first is of that sort, whose strophes consist of three asclepiads and one glyconian, as

Ascl. *Quis dē | sidērī | ō | sīt pūdōr | aut mōdūs*

Ascl. *Tām cā | rī cāpī | tīs? | Prēcīpē | lūgubrēs*

Ascl. *Cāntūs, Mēlpōmēnē, | cūi līquī | dām pātēr*

Glycon. *Vocēm | cūm cītā | rā dēdit. Od. 20 L. 1.*

The second is of that sort whose strophes consist of three saphics and one glyconian, as

Saph. *Nūllūs | ārgēn | tō cōlōr | ēst, ā | vārīs*

Saph. *Ābdī | tē tēr | rīs īnī | mīcē | lāmnā,*

Saph. *Crīspē | Sāllūs | tī, nīsī | tēmpē | rātō*

Adon. *Splēndēāt ūsū. . . Od. 2. L. 2.*

*Of the Odes, whose Strophes consist of three different Measures, called Tricolon Tristrophon.*

We find in Horace but one ode of that kind, whose strophes consist of three different verses. The first is a trimeter iambus, or of six feet, the second is a small archilochian of two feet and one long syllable, the third is a dimeter iambus, or of four feet, as

*Pēttī | nīhīl | mē sī | cūt ān | tēā | jūvāt.*

*Scribērē | vēriscūlos*

*Amō | rē pēr | cūlsūm | grāvī.*

*Of the Odes, whose Strophes consisting of four Verses of three different Measures, are called Tricolon Tetra-strophon.*

Horace has composed some of two different kinds, the strophes of the first sort consist of two asclepiads, a pherecratian, and a glyconian, as

Ascl. *Ō fōns | blandūsī | āē, | splēndīdī | ōr vītŕō,*

Ascl. *Dūlcī | dignē mē | rō, | nōn sīnē | flōribūs,*

Phere. *Crās dō | nābērīs | hēdō,*

Glyc. *Cūi frōns | tūrgidā | cōrnībūs. Od. 9. L. 3.*

The second is of that kind, whose strophes consist of two alchaics and a dimeter iambus, with a long syllable at the end, that is to say, four feet and a half, and a small archilochian, as

Alca. *Dēlic | tā mā | jō | rum īmmērī | tūs lūēs,*

Alca. *Rōmā | nē, dō | nēc | tēmplā rē | fēcērīs,*

Dimet. *Ēdēs | quē lā | bēntēs | Dēō | rūm,*

Arch. *Fēdā nī|grō sīmū|lāchrā|fūmō. Od. 6. L. 3.*

We ought to look upon a proper mixture of the above verses as the most beautiful and perfect, because Horace has composed a greater number of Odes in that measure than in any other.

## OF EPODES.

The word epode signifies the conclusion of a Poem. As, in the Odes, what the Greeks called the  
epode

epode comprised the whole poem, and concluded it; in like manner they gave the title of epode to a small verse, which being placed after a long one, concluded the period, and finished the sense which was suspended in the former verse. Hence the fifth book of the Odes of Horace, is called the Book of Epodes, because every long verse is followed by a short one, which completes the sense, as

*Beatus ille qui procul negotiis,  
Ut prisca gens mortalium, &c.*

F I N I S.





